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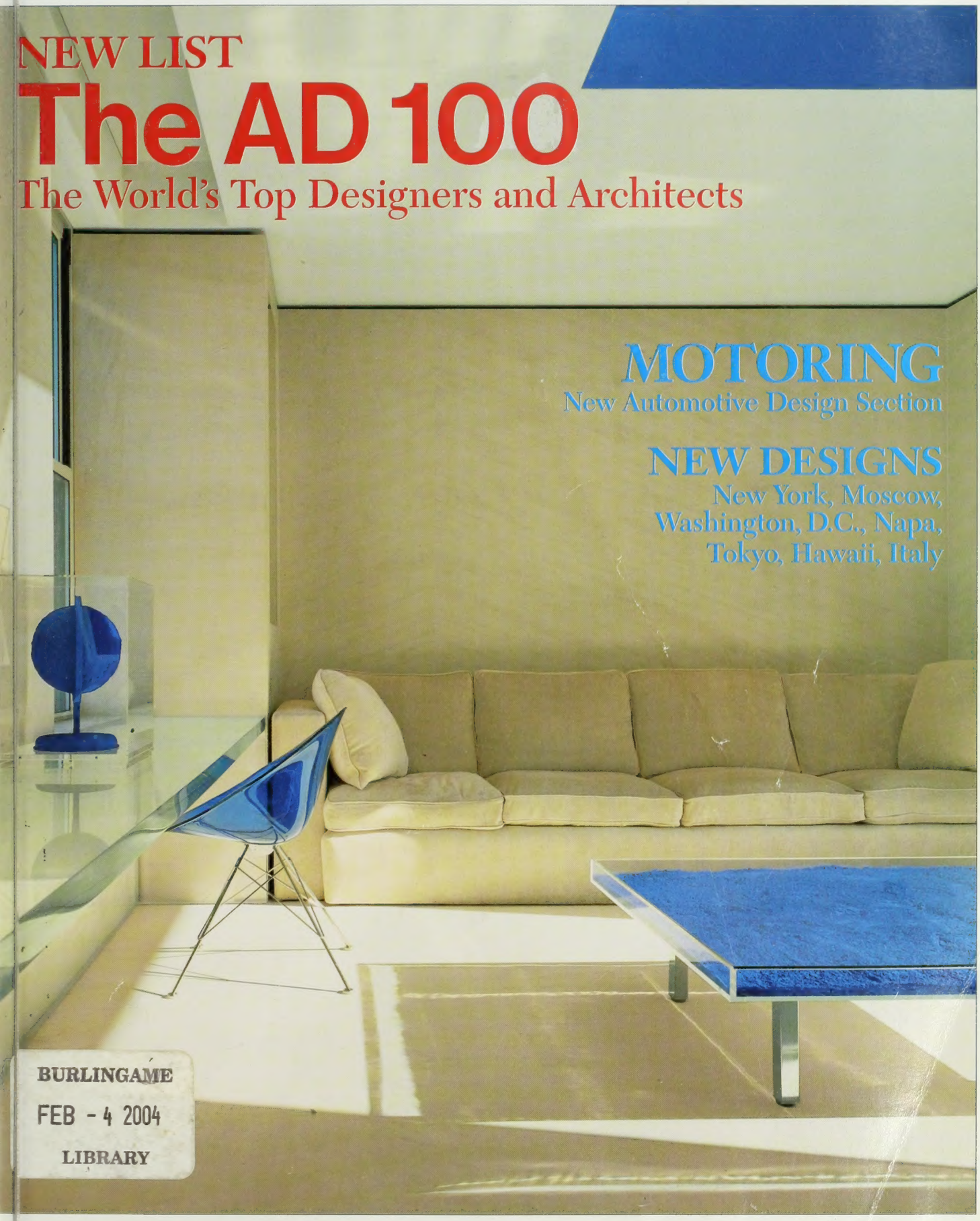
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INTERNATIONAL MAGAZINE OF INTERIOR DESIGN
JANUARY 2004

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The AD 100

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JANUARY 2004





COVER: The living room of a Tribeca loft. Architecture by Sam Trimble, AIA. Photography by Paul Warchol. See page 190. ABOVE RIGHT: A 1959 Aston Martin DBR4 GP's dashboard. Photography by Colin Turner. See page 167. BELOW RIGHT: Volvo's XC70 wagon. Photograph courtesy VCNA, LLC. See page 174.

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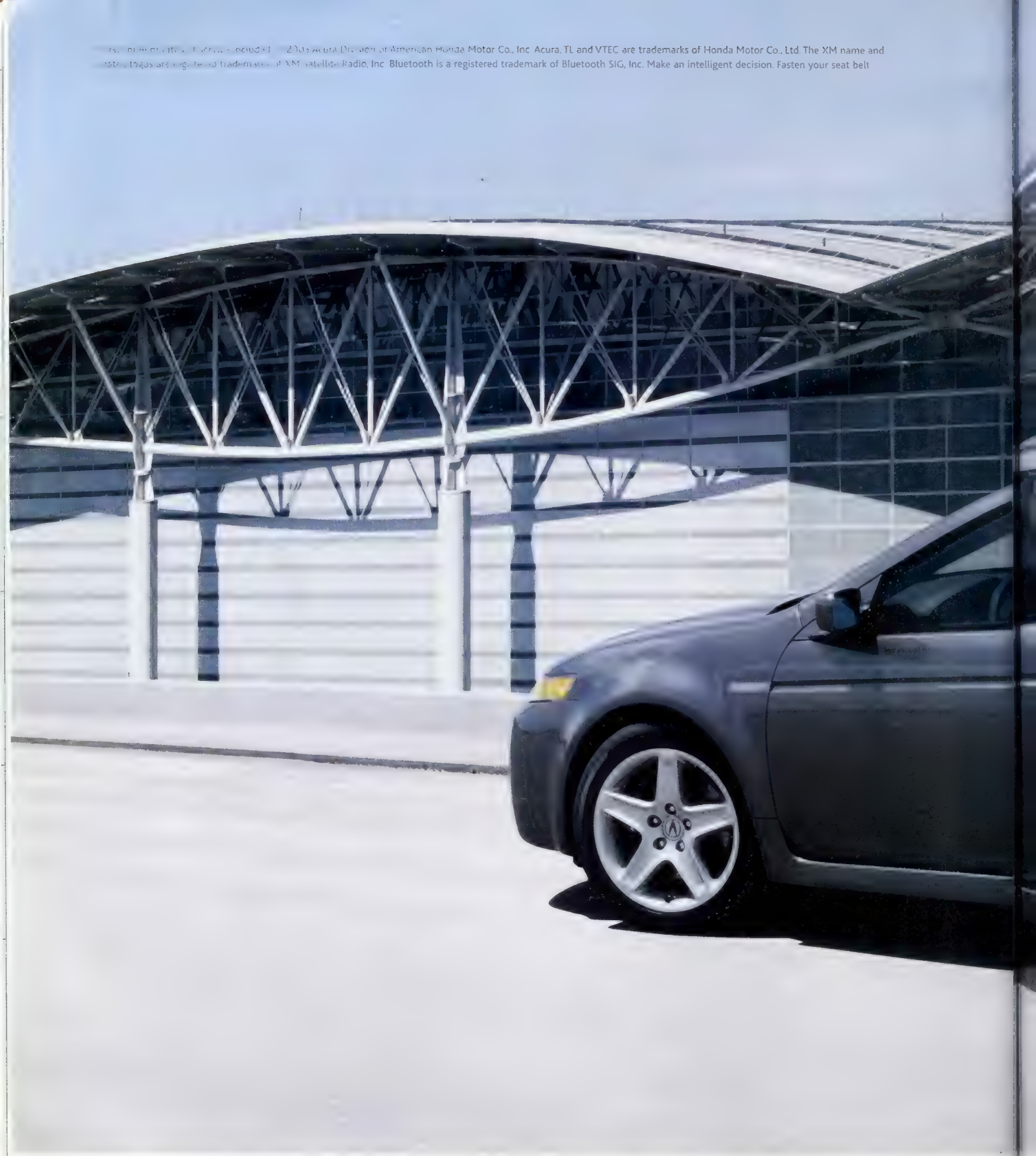
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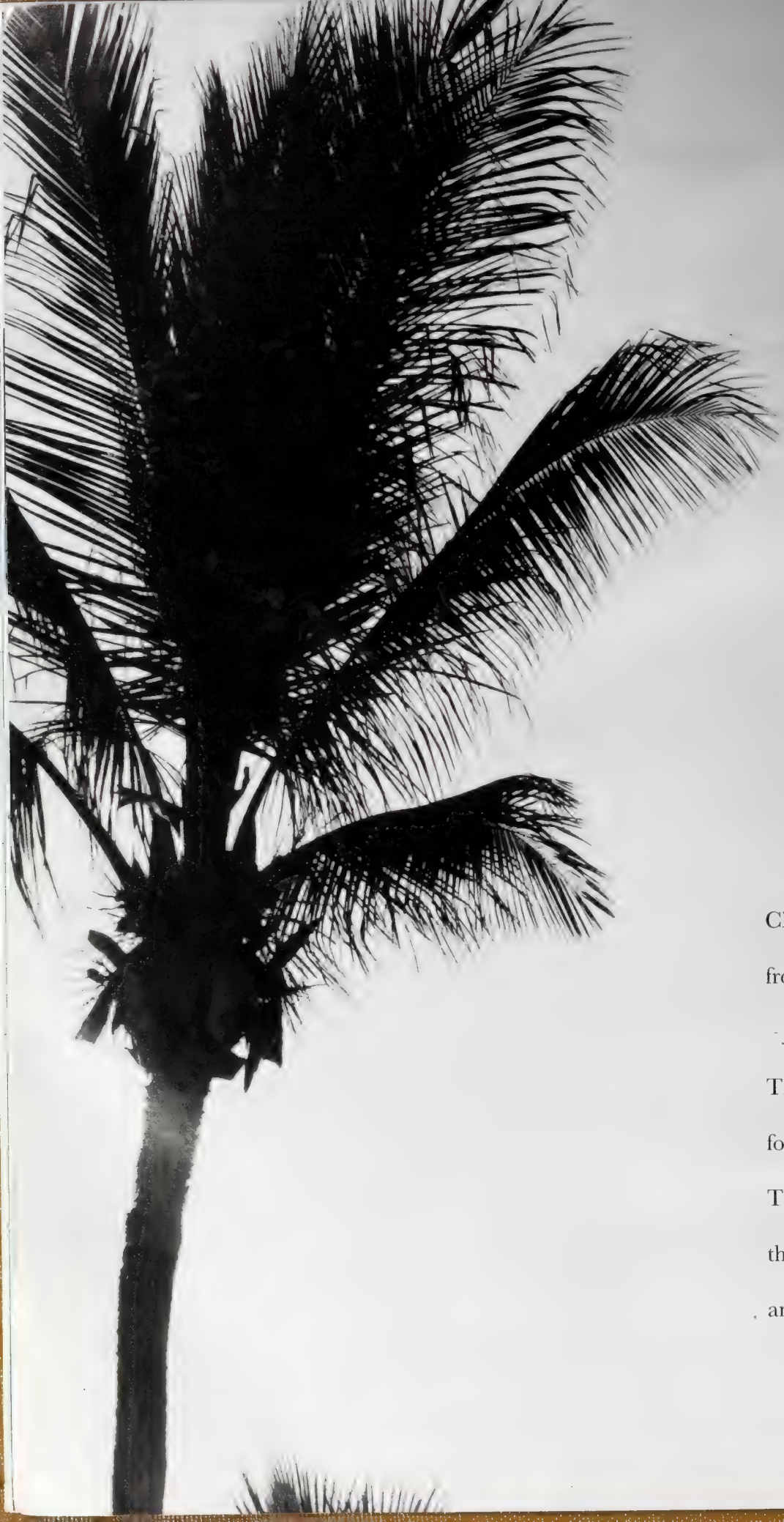


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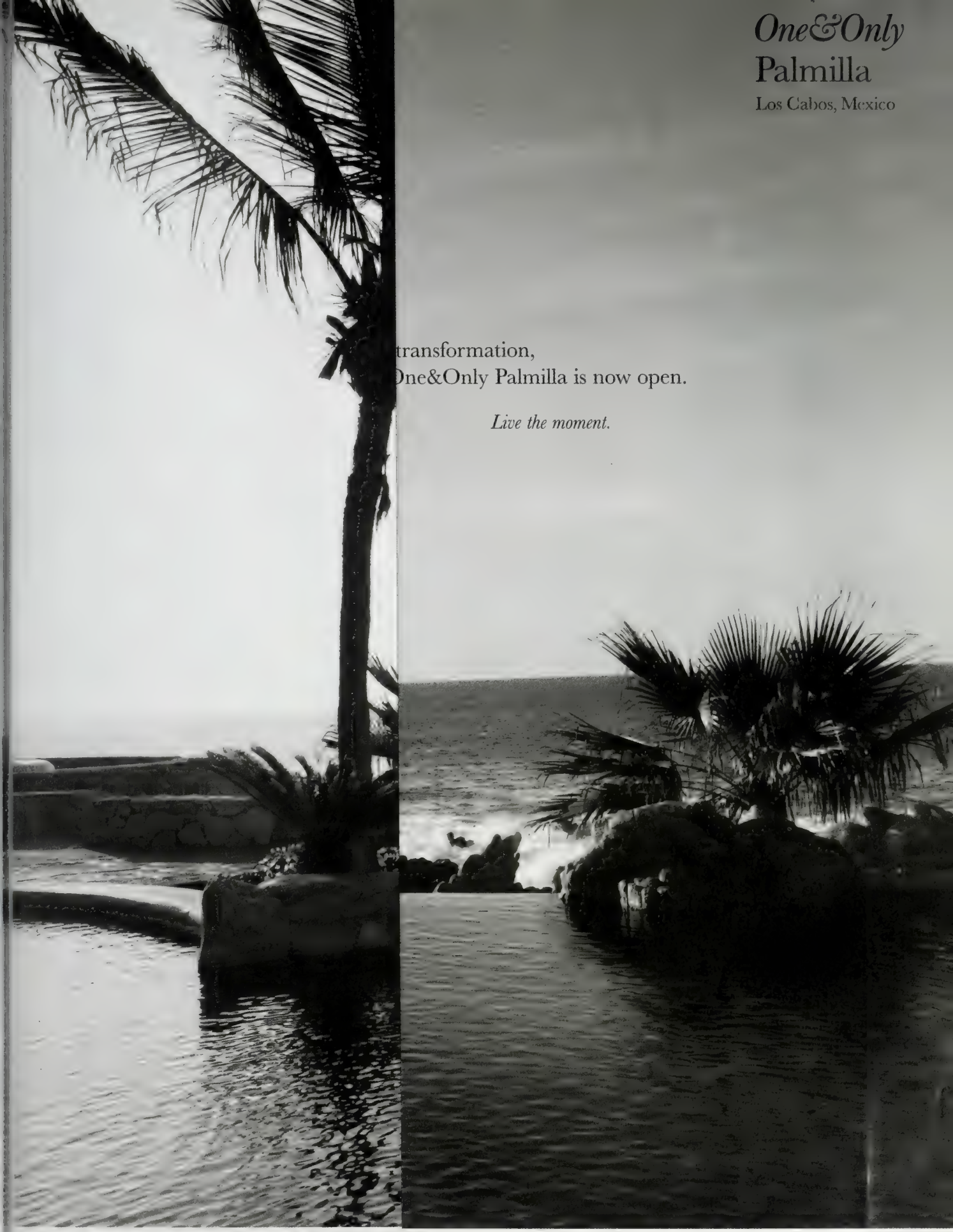


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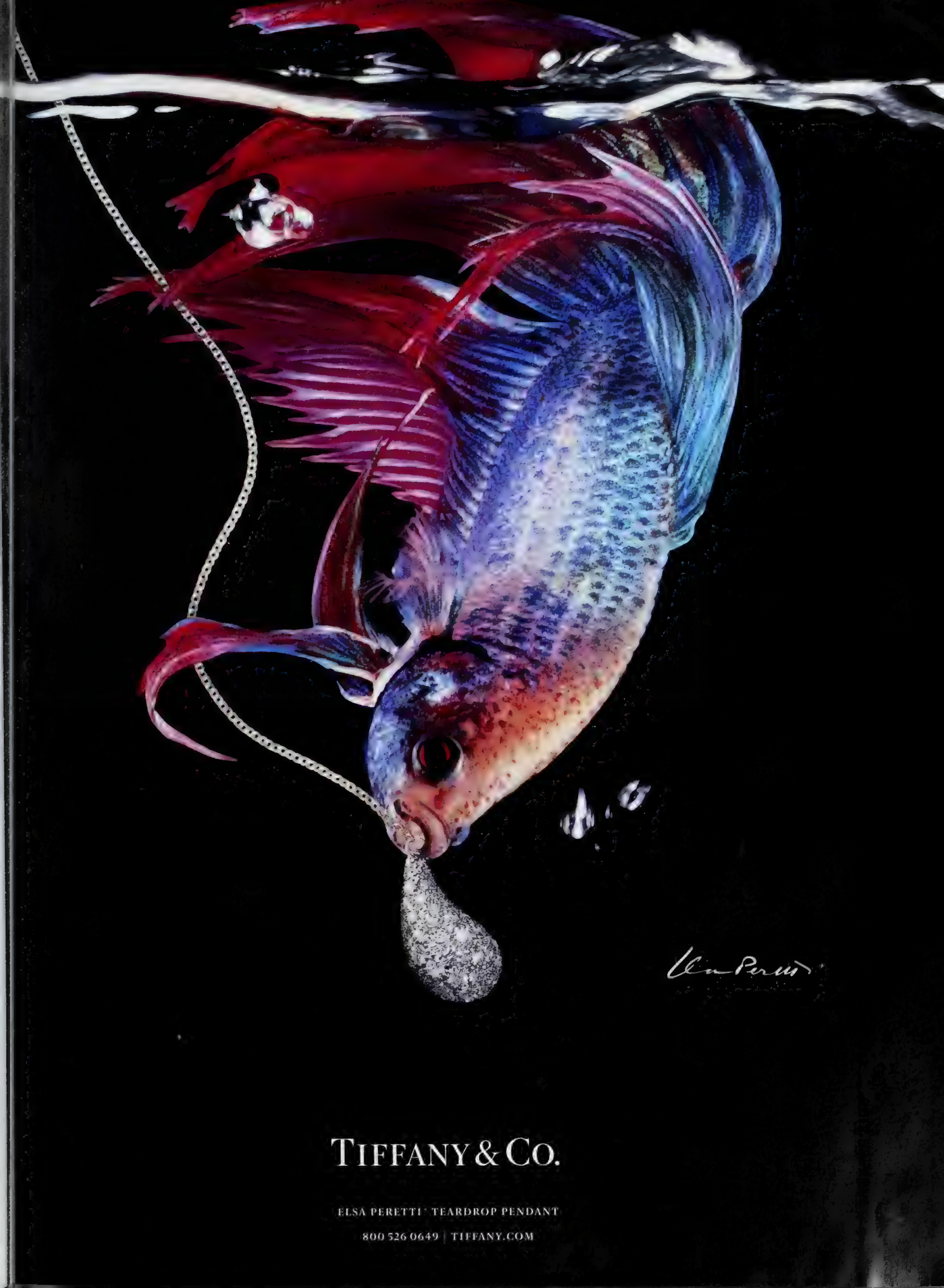


Architect Howard J. Backen's minimalist solution to what he calls "the proliferation of McMansions" in Napa Valley. See page 228.

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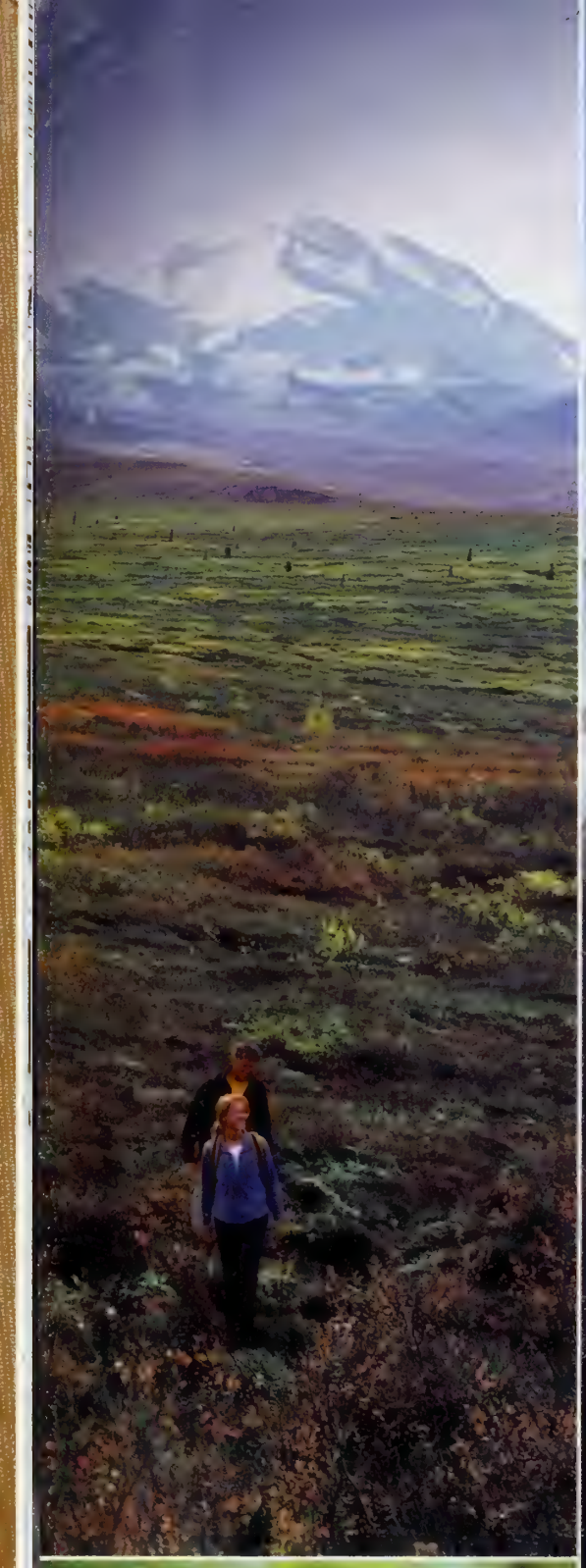
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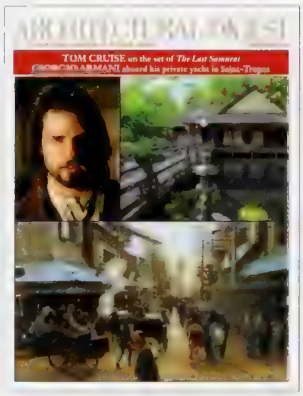
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The set designs featured in the November 2003 issue of *Architectural Digest* are distinctive and very incredible, to say the least. Even the shrewdest observer would be hard-pressed to find a flaw in these magnificent historical transfers of authenticity. Style, elegance and a touch of whimsy embody these designs, and they certainly capture a status befitting the celebrities involved.

—Joyce L. Hatch
Houston, Texas

CORRECTION

We read with great pleasure the story on our latest stablemate: the Bentley Continental GT (AD Motoring, November). While the article rightly points out the key figures of this true British Grand Tourer—six-liter, twin-turbocharged 12-cylinder engine producing 552 bhp and 479 pound-feet of torque, 168 miles per hour top speed and zero to 60 in 4.7 seconds—one figure is incorrect. This will come as a positive surprise to your readers: The Bentley Continental GT's price is $149,990.

John Crawford
Bentley Motors, Inc.
Auburn Hills, Michigan

FAN LETTER

Thank you for choosing Dennis Quaid for the October 2003 cover. It warmed my heart to see his smile and his John Deere cap. He's a great actor with lots of heart and soul.

Debbie Jansma
Clayton, Missouri

AROUND THE WORLD IN ONE ISSUE

Your August 2003 issue on exotic homes around the world was a masterpiece. The geographic spread was well thought out, the properties carefully selected, the articles well researched and the writing exquisite and from the heart. Regular readers of your magazine who are neither citizens nor residents of Europe or the Americas, like me, have been made to feel a part of a worldwide *Architectural Digest* family.

Andrews Addy
Accra, Ghana

THE WYETH PRIVATE ISLANDS

A year ago we were privileged to be hosted on Allen Island by the Wyeths ("Betsy's World, Part I and II," June and July 2003). With a group of Wyeth friends and relatives, we traipsed the island from end to end. Andrew and Betsy were wonderful hosts. As your article pointed out, it is a spectacular place.

Dick Handel
Glastonbury, Connecticut

THROUGH THE DECADES

I was introduced to your fine magaz in the mid-1970s, and I have been a su scriber ever since. I anxiously await e new edition and peruse it with mu pleasure more than once. I save all of t issues, and many times I will pick the up later and enjoy them again. The is only one word to describe your ma azine: *awesome*.

Alpha Tooley Price
Jacksonville, Florida

EYE ON KARIN BLAKE

In each issue of *Architectural Digest* I' received, there's a special design th impacts me more than anything else. the September 2003 issue (Designe Own Homes), I was impressed wi Karin Blake's farmhouse design. T reason is that you always expect to see farmhouse crowded with furniture an stuff to create the cozy, country styl But she did something so different i her house. She used beautiful old furn ture and carefully selected folk art t create spaces so crisp and fresh, the look very contemporary. The photogra phy by David O. Marlow is splendi also. The patina of the pieces and th details show so clearly that you could a most smell the worn wood just by look ing at the pictures.

David F. Enciso
Miami, Florida

GO WEST, DENNIS QUAID

What a handsome ranch house Denni Quaid has built (October). It fits th surrounding land like a glove and ex udes strength and character to matc the mountains of the Gallatin Range The East-meets-West theme is sooth ing and balanced. Having just returne from a road trip through Wyoming Colorado and Montana to view ranche that date back to the turn of the 20t century, I can attest to the fact that Mr Quaid's house succeeds in its quest t evoke the Old West. Thank you for th stunning photographs. They truly cap ture the feel of the place.

Mischa Leendertsen
Ketchum, Idaho

continued on page 22

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Letters

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THE LANGE FOUNDATION

I would like to thank *Architectural Digest* for featuring the Lange Foundation in the December 2003 issue ("Great Design Under $100"). Hopefully, it will encourage your readers to visit their local animal shelters to rescue an impounded pet. The Lange Foundation has a Gift of Life program for those looking for a unique gift for the holiday season and throughout the year. For a tax-deductible donation of $50, the donor's honoree will receive a personalized letter of acknowledgment and a photo of one of our rescued pets. For more information, readers may call 310-472-7727.

GILLIAN LANGE
LOS ANGELES, CALIFORNIA

A JOURNEY WITHIN A MAGAZINE

Having lived all of my life in northern Alabama and having traveled limitedly, I use your magazine as my window on the world. Every issue is filled with wonderful places I'd like to see, gorgeous houses I'd like to visit and interesting people I'd like to meet. *Architectural Digest* allows me to do that. Of what higher calling can a magazine boast than to send out dreams every month to its subscribers?

JANE WILCOXSON
HARTSELLE, ALABAMA

RESTORATION ON DISPLAY

Your piece about the Alexandria, Virginia, home of Earl A. Powell III and his wife, Nancy ("A Federal Project," October), interested me a great deal. As a former resident of Washington and one of many who have long admired this historic home, I was delighted to glimpse its elegantly restored interiors.

SUSAN BARRON
ESSEX, CONNECTICUT

EYE ON PENNY DRUE BAIRD

I just read the October issue, and I love what Penny Drue Baird did with Candice and Steven Stark's New Jersey home ("The Accent Is French"). I look forward to seeing more of her work. I have been following her career, and I love the direction she is moving in.

LYN SEGAL
ASPEN, COLORADO



PRINCESS MARGARET'S MUSTIQUE

Your October issue is fabulous. I e
pecially enjoyed the delightful featu
about the refurbishing of Les Joli
Eaux, Princess Margaret's former re
treat on Mustique. After reading it,
could hardly wait to pull from my she
your first story about the island hide
away (Architectural Digest Visits, Octo
ber 1979) and compare the origin
dwelling with the newly renovated on
So, once again my 26-year subscriptio
has paid off. I cherish each of the 300
plus back issues, and I wouldn't pa
with a single one of them. My husban
questioned my sanity for "hanging o
to all those old magazines" until I aske
if he would like to donate some of h
old tools to a local charity. His ver
quick and equally adamant respons
was, "I *never* get rid of my tools!" Touch

ELIZABETH HAYTER PEMBLE
LEESBURG, FLORIDA

RESPONDING TO PAIGE RENSE

Bravo for your editor's letter o
whether one has to "know someone" t
get a business or home in your glam
orous publication (August). As a publi
relations firm owner who does no
know you or your writers well, I can at
test to the veracity of the column. Con
gratulations on operating with integrity
and presenting the best of the best
which my firm enjoys also presenting
to your staff.

KELLY BOYD
PHILADELPHIA, PENNSYLVANIA

continued on page 2


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Letters

continued from page 22

"Andrew and Betsy Wyeth were wonderful hosts. As your article pointed out, it is a spectacular place."

WESTERN PHILOSOPHY

I've had a minicrush on Dennis Quaid for years, and, being a former southern Alberta girl, I had to write to tell you magazine how delighted I am to see Mr. Quaid's home beautifully photographed and written about in the October issue. The landscape of Montana is one I'm familiar with and can appreciate, after growing up just north of the Canada-U.S. border. Frank Cikan's stone-and-wood architectural design of Mr. Quaid's ranch house fit perfectly with in the rugged setting of Montana. The interior details and furnishings complement the geography and western lifestyle so well, it almost makes me homesick for Big Sky Country. What's even greater is the observatory. It would be intriguing to see the outbuildings where, I suspect, Mr. Quaid keeps the snowplow and sleds, as I know firsthand what the winters are like.

LORRAINE Y. LOVE
VICTORIA, BRITISH COLUMBIA, CANADA

COVER LETTER

The October issue has the best cover ever—a great-looking guy with five happy animals. Every time I look at it, I smile.

SHERRY YOUNG DEATON
STONE MOUNTAIN, GEORGIA

DOG DAYS

I've always loved Dennis Quaid, but when I saw him on your cover with two border terriers (quite a rare breed), I knew he had excellent taste.

SHARON KELLEY
PHOENIX, ARIZONA

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com



I said (yelled!),

"BUT I LOVE THOSE..."

-ann sacks

·d about a company in England, founded in 1901, whose plumbing
a timeless style and a reputation for quality. I was eager to
o the breadth of our plumbing collection so I phoned the director
we agreed to meet in the Paris airport where I was passing
gh. After a bit of confusion and terminal switching, he appeared,
ened by massive amounts of solid brass traditional English
try. Guilt waved over me as I suddenly realized that I was looking
omething more unique than the Victorian shower and bath systems in front of me. Just as I was making my apologies, a tattered old brochure from 1925 fell from his briefcase. From across the seating area, I saw primitive drawings of what appeared to be very simple faucets. I said (yelled!), "But I love those. Can I have those?" It happened the molds for our precious Tate had just been scheduled for the graveyard the previous week. It was fate that we intervened when we did. The molds were instead refurbished and the Tate is now one of my favorite designs in the Ann Sacks plumbing collection.

969 5217

tile stone plumbing

ANN SACKS



Every few years since 1990, *Architectural Digest* has presented the AD 100, our list of the top architects and interior designers whose work we've featured in our pages. As a tool for readers considering whether to commission the services of a designer, it's especially useful. But we like to think of the AD 100 as something more than that. To us, each list also serves as a kind of historical document, denoting the very best designers and architects working throughout the world at a given time. As such, the AD 100 can be read from beginning to end as a story whose subject is excellence in contemporary design—a story that's no less unified or comprehensive for being broken down into 100 small, strikingly different chapters. Fifty years from now, when design devotees are wondering exactly which figures constituted the pantheon of early-21st-century architecture and interior design, this year's list will be of immeasurable help. For now, though, it's all yours.

***Paige Rense**, Editor-in-Chief*



SALLY QUINN ("A Jewel in Georgetown," page 182). "I've always been in love with the house, since I first came to Washington, D.C., as a child," writer Sally Quinn says of Eden and Gerald Rafshoon's 1810 Federal residence in Georgetown. "A childhood friend of mine lived there, so I practically grew up in that house. It's always been my favorite, and it's just magical to me. I even looked into buying it when the time came for me to buy my own house, but it wasn't for sale," she says. "Years later Eden Rafshoon called and said it was on the market and asked if I'd ever been in it. I said, 'Buy it!' and she did without hesitation. I've had the pleasure of watching her decorate it. It had become a bit run-down, and she's been able to return it to its original beauty."



DEBORAH TURBEVILLE ("Debo rah Turbeville in Russia," pag 198). The renowned photogra pher traveled to Russia's Os tankino Palace and returne with an outpouring of obser vations. "When I was work ing there, I was reminded o Satyajit Ray's beautiful film *Th Music Room*, and I think I pho tographed with that in mind. I could almost see the chandeliers sway ing in the storm and hear the music playing within the mirror spaces," Turbeville says. "Its beauty endures—to ever complete i would destroy it. It is a work in progress . . . a hidden jewel."

PAUL WARCHOL ("Escape from New York," page 190). "A minimalist space is probably the hardest kind of project an architect can do," photographer Paul Warchol says of a business executive's extremely pared-down New York penthouse. "The same goes for the photography—you can't just move pillows around to get the shot right. You have to wait until that beam of light comes across the wall and capture it." Warchol's work has appeared in more than 12 books.





MARK GINSBURG ("Motoring: Daimler-Chrysler's Top-Secret Design Lab," page 160). "Automobiles are my passion," says writer Mark Ginsburg. Which is a good thing, considering the subject he was asked to tackle this month: the literal ins and outs of automotive design at DaimlerChrysler Advanced Design Italia, housed in an 18th-century villa. "Automotive interior design is becoming more important than exterior design," he asserts. "This is a major shift from how it's been, and the design studio is an acknowledgment of this phenomenon. A car is not just for transportation now—it has to be a living room, an office and a theater as well." Ginsburg is a former contributing editor for *Vanity Fair*.


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The AD100

THE AD 100 REPRESENTS OUR *selection of the top 100 architects and interior designers whose work has been featured in* Architectural Digest *over the past several years. This special section, which last appeared in the January 2002 issue, gives readers a chance to explore a richly varied landscape of styles; it also offers personal profiles of the figures behind the work, shedding light on their individual approaches and philosophies. We hope you'll find it a useful guide as well as an inspiring survey of the very best.*

MARCO ALDACO ✦ CHARLES ALLEM ✦ MARC APPLETON ✦ PENNY DRUE BAIRD
JAVIER BARBA ✦ JOHN BARMAN ✦ BARBARA BARRY ✦ JOSÉ E. SOLÍS BETANCOURT ✦ KARIN BLAKE
SAMUEL BOTERO ✦ GEOFFREY BRADFIELD ✦ BRAY-SCHAIBLE ✦ THOMAS BRITT
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We consider architecture one of the beautiful arts, just as the Greeks did. That is why each of the designs we make must be a beautiful creation," says Marco Aldaco. The architect began drawing at age 10 and was encouraged by his teachers to pursue the arts. Now, when his three-person Guadalajara staff does a house, they design the lighting and furniture, and he often creates the sculptures and paintings himself. "All is done with our own hands. We believe that the compositions are not generated by capricious ideas but take into account logic, the construction method, the geographic and physical elements and the traditions of the town where the house is built," he explains. Currently on Aldaco's plate are homes in Careyes and Acapulco and one on Providenciales, in the Turks and Caicos Islands. Taking his cues from the beach locales, Aldaco will employ open layouts that bring together gardens and palapa-roofed living spaces, for a sense of unity between the two.



Charles Allem





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Fax: 310-286-9664

51 E. 12th St.
New York, NY 10003
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Fax: 212-253-9833

I continue to draw my design philosophy from organi design as well as art and history," Charles Allem com ments. Allem, who got his start as a teenager by helping David Hicks work on his family's home in South Africa admits to a fascination with the civilizations of ancien Rome, Greece, China and Egypt. Now in charge of of fices in Los Angeles and New York, Allem eschews label driven design. If he could, he says, he would "edit the quantity and quality of brand names that have saturated the market with a 'do-it-yourself' mentality." At the mo ment his attention is on "two really delicious projects"— a large compound in Hawaii and a Manhattan penthouse The latter will have 18-foot bronzed French doors an limestone walls. "A lot of architecture is coming into play in my interiors," Allem says. "It's not just about design."

continued on page 3


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For Marc Appleton, the traditional is radical. The Yale School of Architecture graduate, who worked with Frank Gehry before striking out on his own in 1976, believes that his gutsiest move, "in an era still heavily influenced by modernism, may have been returning to classical influences." He also advocates a return to smaller buildings. "I think the McMansion syndrome is wearing thin with many people," he comments. Appleton's West Coast style owes a debt to role models such as George Washington Smith, Gordon Kaufman, Wallace Neff and Paul R. Williams. "These are all architects who were very rich in their reference to architectural history in ways that became, I think, typically California," he says. Appleton's current projects include a Santa Barbara equestrian estate and two houses in Carmel Valley.

Penny Drue Baird





Dessins
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Penny Drue Baird was getting her doctorate in child psychology when she began to decorate friends' rooms. This avocation led to an unexpected career change, and before long Baird had enrolled in the New York School of Interior Design and launched her own firm, Dessins. Today, at the head of an eight-person staff, she focuses on "designing unique spaces for unique people." She also creates bronze tables and floor lamps in collaboration with sculptor Jed Novatt. Baird isn't afraid to be bold: She once shingled the interior walls of a breakfast room, and she gave a dining room a glass floor that revealed the wine cellar beneath. Her work is shaped by her travels and by classical architecture. "I was also influenced as a young girl by Barbara D'Arcy's *Bloomingdale's Book of Home Decorating*, which was the heart of creativity in its time."

continued on page 3



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Javier Barba



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If Javier Barba hadn't followed in the footsteps of his father and grandfather and become an architect, he might have been a psychologist. "An architect must work with people's spirits," he says. "It is fundamental to listen to a client and interpret his needs, and the creation of a person's living space can have a very positive effect on his life." With his nine-person Barcelona staff, Barba takes inspiration from "working internationally, learning about different architectural vernaculars, different ways of working with materials." He explains, "The way stone is worked with on Mykonos is completely different from the way it is worked in California." His concerns are not only geographic but ecological. "I don't think the next big thing will be a fashionable statement. I believe and hope that architecture will develop toward more self-sufficient buildings, made with environmentally friendly materials." For Barba himself, the next big thing is a Spanish winery project.



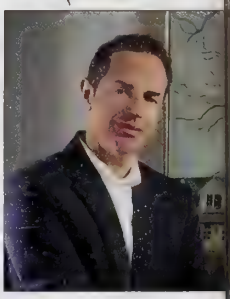
JANUARY 1

John Barman



FEBRUARY 2002

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Accompanying his mother, interior designer Marion Barman, to her many "secret sources" in downtown New York, young John Barman became enamored of th world of design. Under his mother's tutelage, h came to admire midcentury interior designer Pa McCobb and the furniture company Dunbar an later honed his own taste, finding inspiration i the 1960s and '70s and the designs of Gio Pon and David Hicks. Today, aided by a staff of seve Barman is bringing his design philosophy "modern contemporary, mixed with luxe and qua ity, always with comfort in mind" to a new line brightly hued shag carpets. "Color is much mo saturated in the marketplace, from pastels to v brant tones, and I continue to use color in my re idential projects," says Barman, who designed New York apartment for musician Wynton Marsali

continued on page

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Barbara Barry



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Barbara Barry claims one of the driving forces behind her success is a need to "create a calm haven in a stressful world." In the 17 years since founding her practice in her native California, she has covered much ground: Her projects have ranged from designing residences for high-profile clients Michael Ovitz and Eli Broad to creating commercial spaces (Manhattan's Brooks Brothers flagship store and The Savoy Grill in London) to her latest incarnation as a product designer, which has led to fabrics, furniture and rugs. Her interiors, with their clear lines, are reminiscent of 1940s design, which she admits a fondness for, but her work also displays a decidedly international influence: "What the future holds for design is the idea of living for ourselves, instead of for others, casually and elegantly, as the Europeans have always done." She continues to develop projects for The Savoy Group and is decorating residences in Vancouver, Jackson Hole, Malibu and Hawaii.



DECEMBER 2

José E. Solís Betancourt



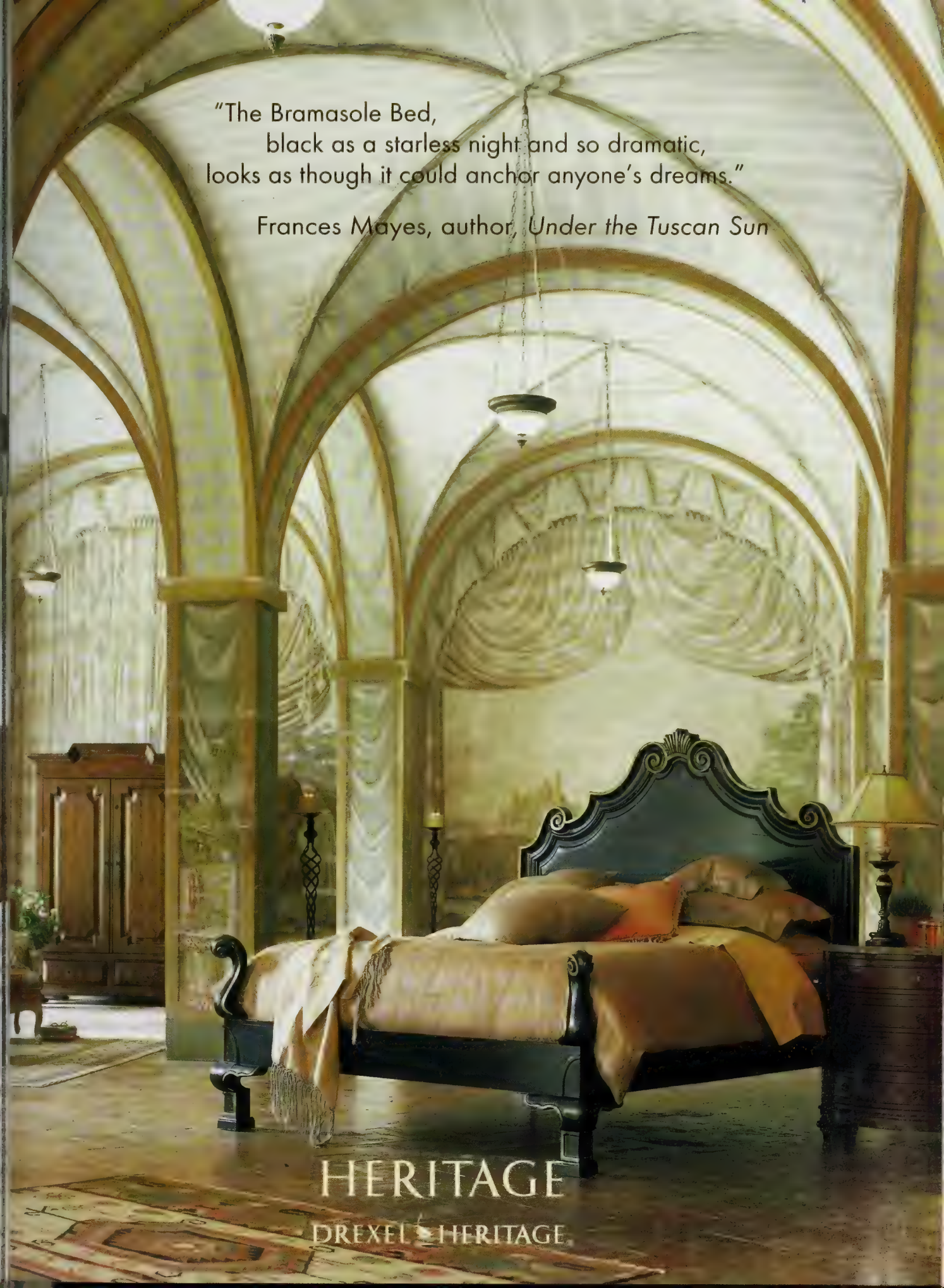
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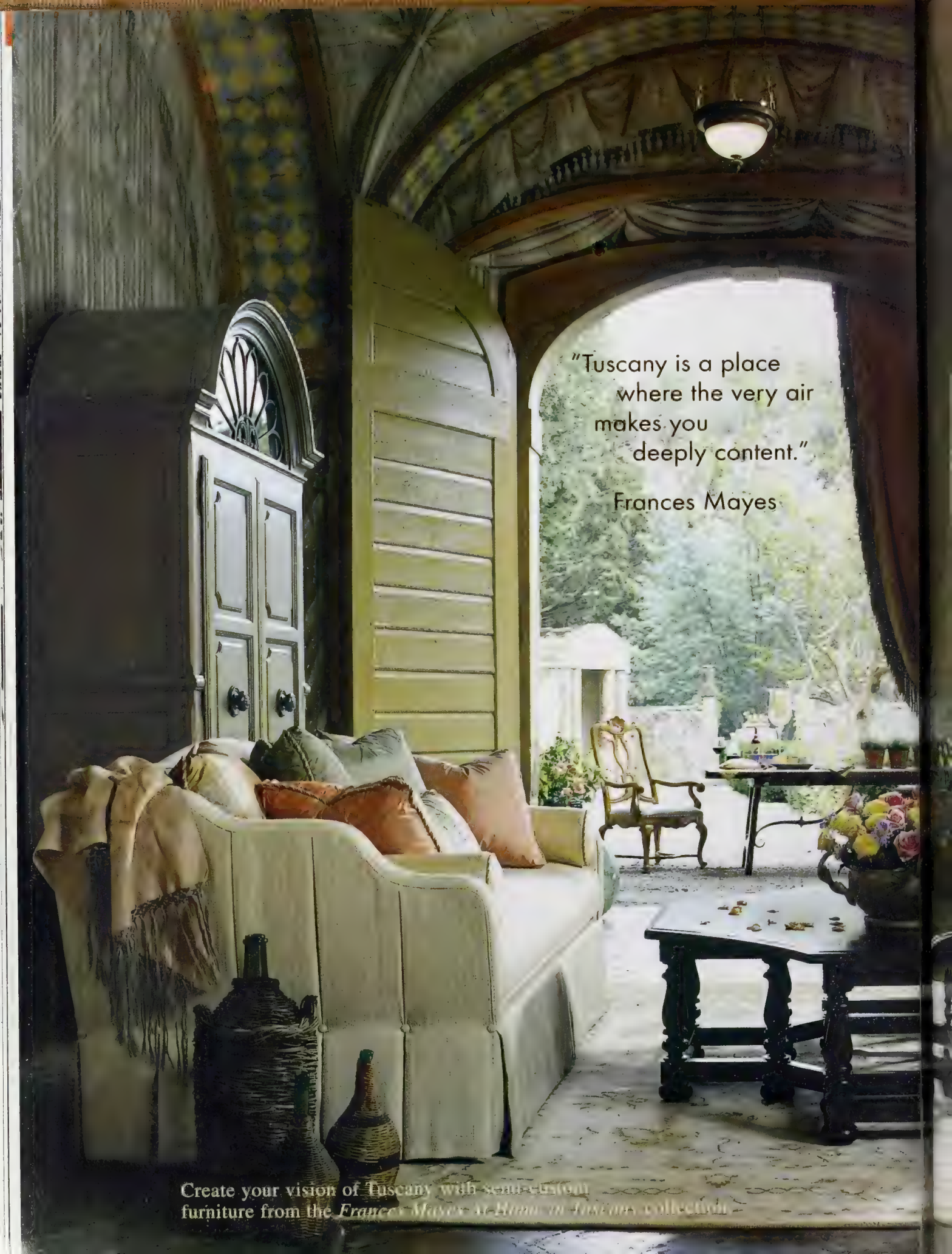
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No one wants to eat stale cake, regardless of the beautiful icing," remarks interior designer José E. Solís Betancourt. "I want my clients to walk into a room and appreciate its beauty—even wit out furnishings. During a renovation I am most co cerned with the interior architecture: ceiling, floo doors and windows," he says. Solís Betancourt holds fa to the idea that interiors must respect the tone the buildings they inhabit. After receiving a degree architecture from Cornell, he worked on interiors Skidmore, Owings & Merrill. Then, following a sti with John Saladino, he struck out on his own in 198 Solís Betancourt applies his background in architectu to the design of everything from "a window treatment a throw pillow." His lifelong passion for painting a drawing is particularly useful in presenting his ide to clients. He also custom-designs furniture and has line of light fixtures.

continued on page


"The Bramasole Bed,
black as a starless night and so dramatic,
looks as though it could anchor anyone's dreams."
Frances Mayes, author, *Under the Tuscan Sun*
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Karin Blake



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After friends saw the work Karin Blake had done on her own home, they enlisted her help, and through word of mouth, her business was born. That was 30 years ago," she remembers. Blake credits e Shakers with inspiring her: "They found transcen- nce in the natural elegance of simple construction." learly, she shares this philosophy. Punctuated by "un- etentious furnishings" and folk art, her interiors cele- ate a "less of everything" approach. Educated at a ogressive Quaker school in the East and reared in a mily that revered antiques, Blake employs a certain bdued sensibility in her interiors that meshes with the hite on white" aesthetics of California, where she now es. Although she accepts only 10 projects a year, Blake is signing numerous residences on Nantucket, and in e Los Angeles area, she is working on a ranch house in e San Fernando Valley, a Shingle Style beach house Malibu and a residence in Brentwood.



Samuel Botero





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I guess you could call it kismet," Samuel Botero says, recalling the day a student from Pratt Institute visited his high school. "He showed us his portfolio, which aroused my interest in this field. If I had stayed home that day, I might have been an out-of-work actor today." Rejecting the stage, Botero was awarded a scholarship to Pratt. In 1974 he opened his own firm in New York. Bemoaning the "I want it round yet square, black yet white, serious but humorous, short but long" syndrome, the Colombian-born Botero lauds "decisiveness, an open mind and an adventurous spirit" in his clients. His current projects include a town house renovation in New York, a ski chalet in Colorado and a contemporary residence in northern Mexico. The stage still beckons, however. When asked what he would have done with his life if he had missed school on that fateful day, he replies, "Anything that would have gotten me an Oscar."

continued on page 46

Geoffrey Bradfield

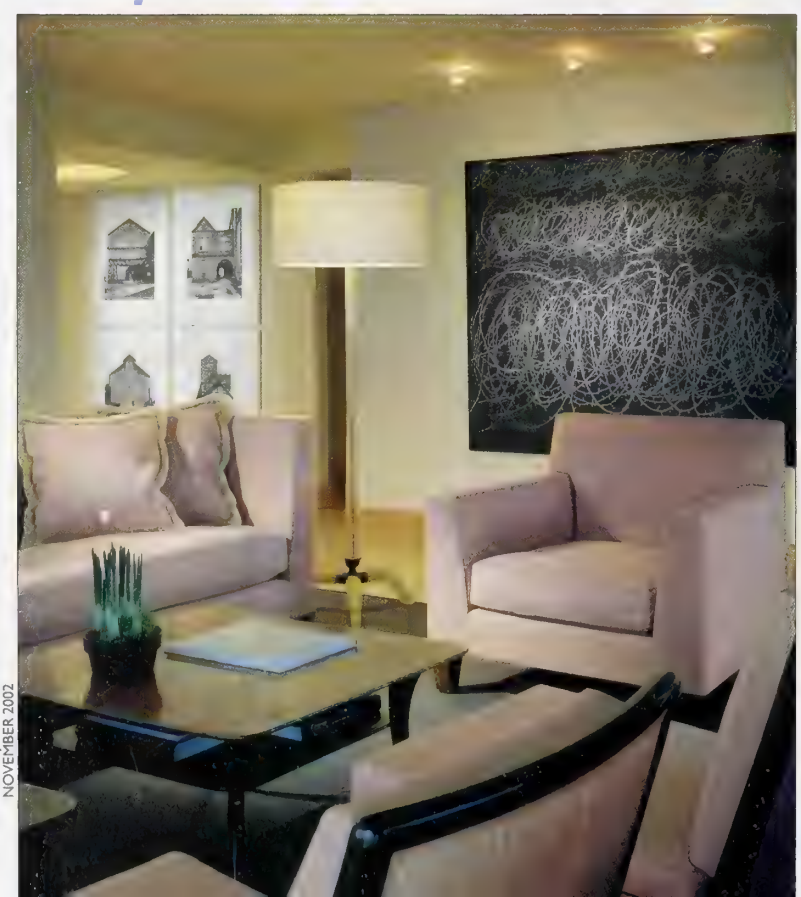


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According to Geoffrey Bradfield, working with him is not for the faint of heart. "I like to challenge my clients and take them beyond where they ordinarily go," he says. Always knowing what he wanted to do, Bradfield began working as a young man with an international clientele from his home base of Johannesburg, South Africa. From there he emigrated to New York, where he joined McMillen Inc. and eventually became partners with the late Jay Spectre. Remembers Bradfield: "When we were working on the Sky Lobby in the AT&T building, Jay and I were having lunch with Philip Johnson at The Four Seasons. I asked him what advice he could give a young designer. He replied without skipping a beat, 'Get the job.' His enthusiasm had a big impact on me." Bradfield has no problem getting the job, as he is simultaneously involved in 16 different projects, including an "embassy-scale" conversion in London and a 30,000-square-foot residence in Columbus, Ohio.

Bray-Schaible



212-982-8444 (Robert Bray)
212-675-4340 (Michael Schaible)
917-972-7782
(Mitchell Turnbough)



We don't labor over design philosophies anymore," says Robert Bray (left). "Our goals used to be lofty and less practical. Now we remember to include a place for the resident to sit down Though they recently dissolved their firm, which w founded by Bray and partner Michael Schaible (right) years ago (Mitchell Turnbough, center, joined them 1988), the designers share a similar outlook. "Clien should be open and excited about design and hone about what they want," Schaible says. For his part, Tur bough is attuned to the future: "It's becoming acceptab for everyone—especially men—to have good taste an luxury in their lives," he says. They are currently finish ing up a Connecticut house once owned by Charles Lind bergh and have completed an apartment in the Dako that Bray describes as "defined by antiques and color Bray and Schaible plan to consult as well as desig Turnbough will focus on interior and jewelry design.

continued on page 4

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Thomas Britt



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212-752-9870
Fax: 212-888-8735

Thomas Britt's childhood was a busy one, what with redoing both his parents' and grandparents' residences and, in his spare time, "looking at houses, going to antiques dealers and flipping through magazines." He eventually left his hometown of Kansas City, Missouri, for New York, where he attended Parsons School of Design and discovered the work of such luminaries as Georges Geffroy, Charles de Beistegui, Tony Duquette and Billy Baldwin, all of whom he identifies as influences. Britt continues to emphasize classicism in his interiors, though he's not opposed to "knocking out second-floor rooms to form volumes of space and creating a sense of spareness against a background of exuberant color." His ideal client has "taste or the readiness to learn, style or at least a sense of it, and the money to do it right."



Brown·Davis



1 Persimmon Ct.
Bethesda, MD 20817
301-320-9187
Fax: 301-320-9188



When describing the perfect client, Todd Davis (left) cites the importance of "a willingness to explore and grow, a commitment and determination to reach a goal and an understanding th great design can enrich one's life." In fact, it was the same qualities that led Davis and his partner, Robe Brown, to leave careers in business and found Brow Davis Interiors in 1994. After they had completed a var ety of high-profile traditional projects in Washingto D.C., their openness to innovative design drew them t Miami Beach, where they are renovating a modern hous that once appeared in *Miami Vice*. The pair also maintai an office in Maryland, where current projects include historic country club with grand public spaces. Turnin to the future, they anticipate "a honing of sophistica tion," says Brown. "Through mass media, design idea have become accessible to everyone. Our role is to re fine, define, edit and purify all the elements."

continued on page 5

SHARP

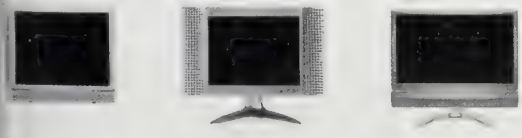
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Anthony P. Browne



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Color, style and comfort with historical undertones," is how Anthony P. Browne describes the hallmarks of his designs. A native of Great Britain who calls Washington, D.C., home, Browne says he was "born to the profession." After serving as tour manager for the Bee Gees for a time, Browne found his true calling in decorating and began taking on jobs with Colefax & Fowler before starting his own firm. He once outfitted a room with a faux-tortoiseshell ceiling that was so authentic-looking, he received letters "complaining of my cruelty to tortoises!" He's noticed a "growing sophistication of the general public" and is thrilled when his clients are "nice and love the process of designing their homes." Browne is completing a house near Santa Barbara, California, for Oprah Winfrey, for whom he has already designed a farmhouse in Indiana.

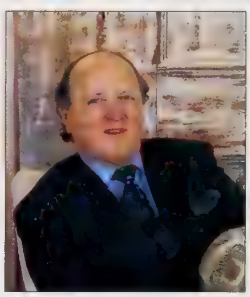


SEPTEMBER

Mario Buatta



DECEMBER 2003



120 E. 80th St.
New York, NY 10021
212-988-6811

When it comes interiors, Ma Buatta's first priority i livable look. "I hope the future there will more of a sense of hi tory in design and less styling resembling an ecle tic antiques shop, where it looks like no one live he says. "Designers must distinguish themselv as professionals rather than just 'decorator sho pers.'" He studied architecture early on but soo decided he favored interior design. Buatta nam Nancy Lancaster, John Fowler and his Parso professor Stanley Barrows as influences, and appreciates clients who are "sympathetic, realist and confident in my judgment." Having prev ously done residences for the likes of Barba Walters and Mariah Carey, the Prince of Chint as he's affectionately known, is now busy at wo on a château in California and a 1920s clapboa house on Long Island.

continued on page

A tiny camera lens* has been placed above the rear license plate of the RX 330, transmitting a full-color image to the accompanying NAV screen of whatever lies behind you as you back up – be it a bicycle, a potted plant or another car's bumper. A feature that can prove especially valuable when parallel parking. The backup camera system joins Dynamic Laser Cruise Control and a host of other technological wonders as available features in the RX. A vehicle that is a natural result of our daily pursuit of perfection. **THE RX 330**

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Marc Charbonnet



MECA Productions
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Fax: 212-983-1361

Years before his formal entrée into the profession of interior design, Marc Charbonnet had an instinct for decorating. "My mother's home had been done, and I wasn't as impressed with the decorator's results as I was with his selection of accessories," he recalls. "I changed things around after he left and was scolded—'Bad child... but good work!'" Charbonnet later left his native New Orleans for New York, where he worked with Peter Marino before starting his own firm in 1991. His mixture of period furniture with accessories of his own design results in rooms with classic appeal, attracting clients such as Michael J. Fox and Tracy Pollan. "The spaces where we live, eat and sleep play a tremendous part in our moods. It's a gift to be able to make spaces that will reflect positively for a client." Current projects include an Edwardian-style estate on Long Island and a penthouse in New York overlooking the Hudson.



JUNE 2

John Cottrell



SEPTEMBER 2000

9200 Sunset Blvd.
Los Angeles, CA 90069
310-247-1355
Fax: 310-247-1358



I love working with clients who give you the freedom to express yourself, who stand back and allow you to create the total picture," says John Cottrell. It's no wonde The designer's comfortable, understated interio showcase a talent for combining what he says a "wonderful colors and unusual pieces from diffe ent periods" with rich, textured fabrics. And thoug he draws on 18th-century style, Cottrell is mindf of new trends. "We went through a period whe people wanted many *things* in decoration. No they want simplicity," he says, "so I trim the exces I produce clean lines for transitional spaces." Co trell's eclectic design philosophy attracts wide ranging commissions. He is designing eight bur galows at the Four Seasons resort in Kona, Hawa as well as a Mediterranean-style residence in Ranch Santa Fe, California, and a house in Palm Spring

continued on page 5

Savin Couëlle



Loc. Abbiadori C.P. 4
07020 Porto Cervo, Italy
39-07-89-97-11-08
Fax: 39-07-89-97-01-56

For Savin Couëlle, an important aspect of design is building bridges—figuratively and, for one early project, literally. "In 1956 I helped devise a bridge for a village in Spain so that the locals could avoid long routes to town," he remembers. "Because of the way I set up the system of construction, the villagers were able to build it themselves." A love of design and a life in building have come naturally to Couëlle, who grew up in a family of architects and studied at the École des Beaux-Arts in Paris. His sculptural style, which incorporates natural materials and forms, encourages a seamless flow between structures and their surrounding landscape. He has worked extensively on the Costa Smeralda on Sardinia but accepts commissions worldwide. These include a new hotel on the Italian side of the Matterhorn as well as a chalet in the French Alps.



AUGUST 2003

Elissa Cullman



Cullman & Kravis
790 Madison Ave.
New York, NY 10021
212-249-3874
Fax: 212-249-3881



If Elissa Cullman hadn't become a designer, she might have been a filmmaker. "To me, film is analogous to design," she says. "You start with a script—a floor plan—and a project is developed with the collaboration of many professionals and realized with careful editing." So it made perfect sense that she and her late partner, Hedi Kravis, did their first decorating gig for film producer Stanley Jaffe. Since its founding in 1984, the firm has explored a design style that Cullman calls "Opposites Attract." One gutsy example was mixing a client's folk art collection from her country house with Biedermeier furniture in her Fifth Avenue penthouse. "The folk art made the furniture look less slick and urban," Cullman says. "And the Biedermeier made the folk art look more sophisticated. Discovering a shared aesthetic between the elegant and the humble can create a thoughtful harmony throughout a space."

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COUËLLE: DURSTON SAYLOR (PORTRAIT); ERHARD PFEIFFER (EXTERIOR). CULLMAN: PETER AARONESTO (INTERIOR); PETER FREED (PORTRAIT).

Wallace E. Cunningham



P.O. Box 371493
San Diego, CA 92137
619-293-7640
Fax: 619-293-0624

Houses should be portraits of their owners, not the architect," Wallace E. Cunningham maintains. "Although each project is driven by the site and program, the design should be triggered by some poetic quality of the person who will live there." His introduction to residential design was unique: As a child he was encouraged by his mother to use their home as a canvas, painting and drawing over the surfaces. Now under construction is a house on a bluff in La Jolla, California, in which long-span concrete technology is being used to integrate the complex structure into a fragile setting. Another project features titanium "scarves" as roofs, with the living spaces arranged between existing rocks. "Above all else," Cunningham says, "a building must have a soul and communicate something that cannot be seen or felt in any other place."



DECEMBER

Joanne de Guardiola



SEPTEMBER 2000

20 E. 64th St.
New York, NY 10021
212-753-6184
Fax: 212-753-6153



Joanne de Guardiola tackled her first building project—a tree house—at age 10. "My poor younger brother was my assistant builder," she says. "I've been designi and drawing ever since." That early practice pa off when de Guardiola was hired by Albert Hadl as she was finishing at Parsons School of Desig During her eight years at Parish-Hadley befo starting her own firm in 1998, de Guardiola hon her skills at creating harmonious interiors which she combines a variety of antiques and tim periods. "I've faced lots of design challenges," Guardiola says. "That's what I'm hired for. I want keep things fresh and reach out and push the limi of my talent." She continues to push the limits wi such projects as an Art Déco apartment in Pal Beach, Florida, and a residence in Connecticut f a longtime client "who's always redoing her house

continued on page 6



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Colorful extravagance has always defined the designs of Robert Denning, who founded Denning & Fourcade in 1960 with his late partner, Vincent Fourcade. A self-described "enemy of white and beige," he admires the opulent stylings of Renzo Mongiardino and believes in "using the center of the room—with back-to-back sofas or a four-sided bookcase." His career evolved from photographing home furnishings in the 1950s under the commercial photographer Edgar de Evia. He cites his own Bridgehampton home as the most radical work he's ever done, because "it was done for myself, with no limitations. I incorporated a central fireplace, as Mongiardino would have done," he says, adding, "Let's face it, we all live in shoe boxes. But what we can do with that shoe box is amazing."



OCTOBER

David Easton



NOVEMBER 2003

72 Spring St.
New York, NY 10012
212-334-3820
Fax: 212-334-3821



As a child, David Easton stood on the brass rail separating him from a display of miniature American rooms at The Art Institute of Chicago, leaned in and g lost in early American to early modern desig "I've always had a great passion for history," sa Easton, who has taught the history of design Parsons and was first known for his classical i teriors. "But I decided several years ago to ve toward a contemporary aesthetic." This impul has continued to evolve. "The contemporary enriched by an understanding of the past," l observes. "But it's necessary to move forward. see a desire to simplify life, and for simpler inte ors. Next, and most critical, will come a study how population, demographics and technolo are changing the way we live and think ar the way we will design."

continued on page

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APRIL

"To have comfort, to have privacy, to utilize spaces efficiently . . . to want to come home": These principles guide the work of Mica Ertegun, known for her luxurious yet disciplined interiors. Her nearly 40 years of experience, coupled with her practice of "looking, learning and wanting to improve my understanding of design and perfecting these skills," enables her to predict that the field will next be driven by "new uses of materials and techniques, the integration of new technology into design and new divisions of spaces to respond to today's way of living." Ertegun, cofounder of MAC II with the late Chessy Rayner, accepts upwards of 20 projects a year, which take her across the globe in search of furnishings that meet her standards. She has just finished designing a house on the Bosporus in Istanbul and another in the Hamptons.

Thomas Fleming



SEPTEMBER 1997

Irvine, Fleming, Bell
327 E. 58th St.
New York, NY 10022
212-888-6000
Fax: 212-751-0393

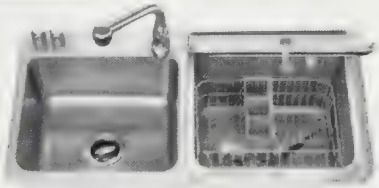


"An open mind and a sense of humor are very important in a client," says Thomas Fleming, who worked in public relations before he w hired for his first design job. Fleming answere newspaper advertisement placed by Keith Irvi who would become Fleming's longtime busin partner. "Keith had been looking for someone i terested in interior decoration but with no form training," Fleming says. "I fit the ticket." Four d cades later his formerly latent talents are express with vivid fabrics and traditional furnishings in pr ects that range from renovations to "from scratc ventures in Florida, Connecticut, New York Ci and Long Island. An admirer of Van Day Truex Fleming says, "I was drawn to the way he used r tan and bamboo, as well as to his pared-down a proach to living, when he was in Provence."

continued on page

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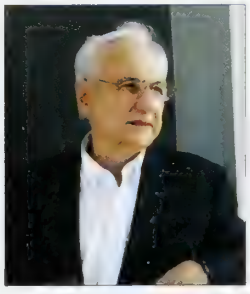
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Drawn to the works of artists and architects alike, most notably Constantin Brancusi, Alvar Aalto and Philip Johnson, Frank Gehry is known for having designed private structures, such as whimsical residences in Venice, California, and sculptural public buildings, like the recently completed Walt Disney Concert Hall in Los Angeles. Currently Gehry is developing a line of home accessories, including door handles, to be unveiled in the spring, as well as chairs and lamps. He has also introduced a watch for Fossil, one of several in the works. Scope and scale aside, the architect insists on a collaborative effort. "I'll only work with clients who are willing to work closely with me, to be a part of the process from the beginning until the end." His Southern California–based firm, which he founded in 1962, has 130 employees.



AUGUST

Peter L. Gluck



JULY 1998

646 W. 131st St.
New York, NY 10027
212-690-4950
Fax: 212-690-4961



While taking a class taught by Vincent Scully at Yale on the history of architecture, Peter L. Gluck experienced an architectural awakening in which Louis Ka Alvar Aalto and "contemporary Swiss and Du architects" would become his "heroes." He la incorporated Japanese sensibilities that carry o into what he has described as a "contextual mo ernism," replete with sculptural elements, unflin ingly sleek geometries and attention to detail, cr and light. Gluck formed his own firm 32 years a and derives satisfaction from designing and build museums and affordable housing. Nonetheless, takes on a number of residential commitments ev year and is now working on houses in Californ Colorado and Texas, among other states. "The i portant interchange between building types," says, "makes one focus on scale and spatial sequenc

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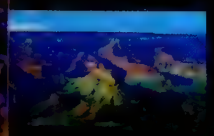








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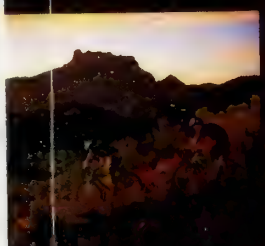
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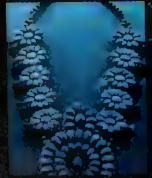
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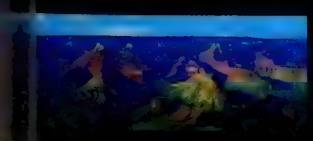








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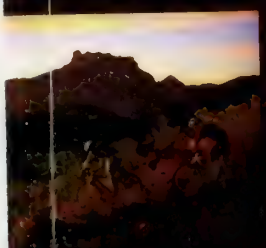
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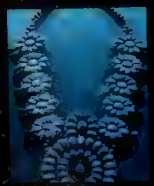
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Mariette Himes Gomez



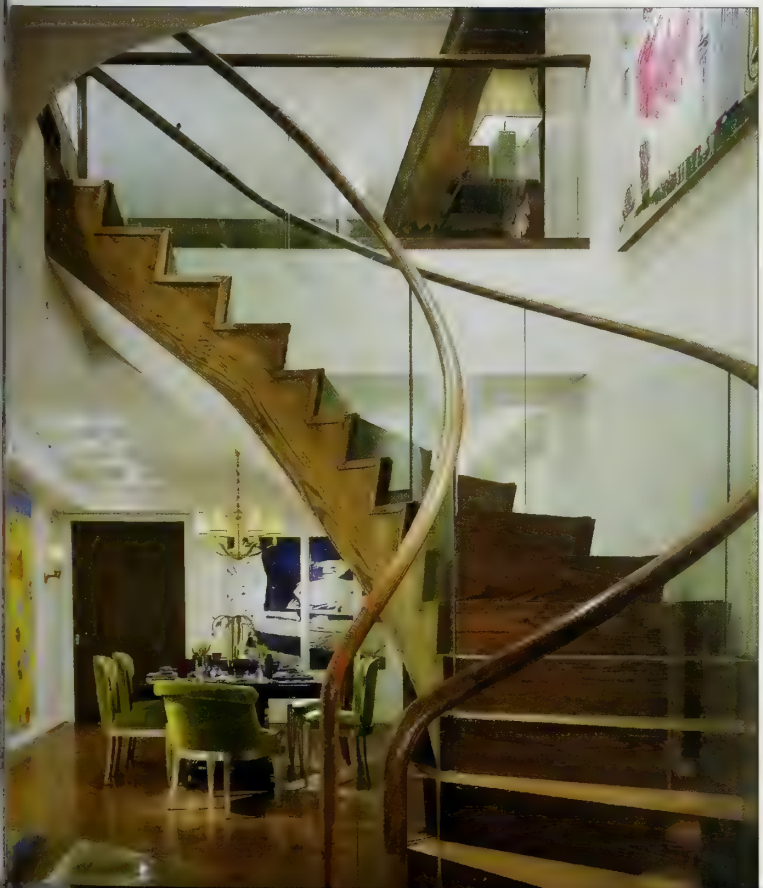
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Eclectic has been used to describe Mariette Himes Gomez's design style, although her work resonates with symme-. Her tastes range from elaborate to earthy, and nglish, French and American period rooms, ntemporary art and architecture" have primar- shaped her style, Gomez says. She prefers clean gance to overwrought interiors: "Fussy details nfuse the eye. The mantra for visual peace ould be 'Less is better.'" Gomez attended the node Island School of Design and the New York hool of Interior Design and honed her craft in e offices of Parish-Hadley and Edward Durell one before starting her own company in 1975. ong with "a renewed interest in a luxurious ing room and less emphasis on the kitchen d bath," the designer anticipates "less kitsch d more class."



SEPTEMBER 2002

Alexander Gorlin



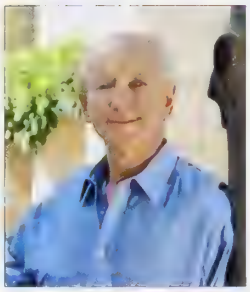


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Had building sets and model trains not claimed his attention when he was a boy, Alexander Gorlin, a graduate of the Yale School of Architecture and The Cooper Union, might otherwise have become a psychiatrist. Appreciative of clients who are "decisive, supportive of new ideas and open to experimentation," Gorlin believes that "personal comfort" will soon be paramount: "Modern architecture has always been considered cold," he says. "Now it's time to warm it up." Currently involved with residential projects in such locations as Beverly Hills, Miami Beach and Nova Scotia, the New York–based modernist claims, "Although one building type enriches another, residential is the 'mother of all architectures.'" That said, Gorlin, who admires the works of Le Corbusier and Frank Lloyd Wright, acknowledges that museums, performing arts centers and religious buildings are among the most rewarding to design.

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Michael Graves



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Early on, the decidedly classicist Michael Graves had modernist heroes. "Charles Eames, Le Corbusier, Mies van der Rohe and Eero Saarinen shared one important characteristic," he explains. "They were engaged not only in architecture but in the things that define the character of a room: the interiors and what they contain." Today his 105-person firm executes that same design crossover in wide-ranging projects, including a new multiple-unit residence on New York City's Fifth Avenue. Graves names Rome as an influence as well. He spent time there first as a recipient of the Rome Prize and then as a trustee of the American Academy in Rome. "The city itself is an artifact," he notes. "It's not a matter of style but rather of the language of architecture. For our time and place, I'd like an emphasis on the common, enduring values of design over the 'new.'"



APRIL

Bruce Gregga



SEPTEMBER 2003



Gregga Jordan Smieszny
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Tracing his most memorable design project to his boyhood, Bruce Gregga recalls having painted his parents' dining room furnitu while they were away on a short trip. Unbe knownst to them, he'd also "rearranged everythin in the room," he remembers. "Happily for m they loved it!" From this early endeavor sprang career that began as a set designer for his mento photographer Victor Skrebneski, and now in cludes the company he founded in 1970 and ru with partners Alex Jordan and Dan Smieszny. H interiors are imbued with a timeless elegance an sophistication—qualities he says were shaped b his travels and by the influence of Billy Baldwi "I'll be very happy when this retro phase we're i runs its course," he says. "Some of it is so withou personality, so inauthentic, so *tired*."

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In Australia in the '50s and '60s, interior design as such was virtually unknown," reports Frank Grill, "but I still spent my school days dreaming of rearranging my parents' friends' houses." At 18 Grill "left Australia for New York, design school and the world—I felt all my Christmases had come at once!" Finding inspiration in "David Hicks for color, Billy Baldwin for consummate style, Rory Cameron for ultimate sophistication and Kalef Alaton for sheer brilliance," Grill launched his eponymous design firm at age 24. His company has undertaken commissions on four continents and now has clients in Hong Kong, New York and Australia. Still, Grill wishes for more time doing what he most enjoys. "The proportion of time in our profession has become 10 percent design and 90 percent administration," he says. "Let's reverse the equation."



SEPTEMBER

Graham Gund



NOVEMBER 2003

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The future of architecture is emerging on several fronts, according to Harvard-educated Graham Gund. "I think it's going to be more tectonically, or for driven," he says. "With the rise of technology, chitecture has opened up experimentation on ma new levels, and this will continue, especially w green and sustainable materials." Gund consid his 1976 Institute of Contemporary Art, set i former fire station in Boston's Back Bay, his m courageous design. "It ran against the thinking the Bauhaus and modernist movements, where t outside skin should reflect its interior function." though he finds academic buildings of particu interest, Gund observes that "the conceptual thin ing for large projects and residential work is int twined. In particular, residential work informs t larger-scale building by its attention to the detail

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Gwathmey Siegel



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Inspiration struck Charles Gwathmey early. "My father was a painter, my mother a photographer," he says. "I spent a year in Paris when I was 11 years old; we went to major museums and buildings in Europe, and I knew then that I wanted to be an architect." Now Gwathmey counts Le Corbusier, Louis Kahn and John Hejduk among those whose work he admires most. With his partner, Robert Siegel, he has left his imprint on projects as diverse as university buildings (including structures at Princeton and Cornell), museums (such as the American Museum of the Moving Image in New York) and numerous residences, often providing solutions for preservation and adaptive reuse. "The creative discovery process forces one to apply and reapply, or re-evaluate and reject, strategies from one building type to another," he suggests. What's the next architectural frontier? "Environmental sensibility and the transformation of technology into artful expression."



FEBRUARY

Victoria Hagan



NOVEMBER 2003

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Asked what she might change about the design profession, Victoria Hagan says, "I would like to rewrite Murphy's Law." Despite the pitfalls of her profession, Hagan, a graduate of Parsons Scho of Design, has a passion for her work, claiming she w "born to design." With an archaeologist's single-min edness—"I'm always looking for hidden treasures" over her 17-year career, she has delivered graceful subtle, formal interiors that are nonetheless conduci to informal living. "My children and the importance creating a family home have influenced my philosophy she remarks. "They give great perspective into how sp cial the interactions are in a home. It's not just about th fabrics and how the house looks; it's about how it fee and how it works." The head of her own 15-person com pany, which is in the midst of residential obligatio that take her from one coast to the other, Hagan believ that modern, graphic patterns are next to come.

continued on page 8

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Alexa Hampton



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Reflecting on the most daring interior she's ever undertaken, Alexa Hampton recalls "a shiny, monochromatic apartment that's stark white, leavened with splashes of citrus green and yellow. While this was not my original impulse, the result is a chic, modern envelope for both traditional and nontraditional pieces. The apartment glitters like a diamond." Hampton, who took the reins of her late father's company in 1998 at the age of 27, is known more for her formal but accessible spaces that employ classic elements to accentuate the effects of proportion, color and texture. Her predictions for the industry: an imminent "return to a less structured design aesthetic—interiors that demonstrate less rigor and more comfort." She is currently doing interiors in New York City and its environs, New Orleans and Washington, D.C.



Hariri & Hariri



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Gisue Hariri and Mojgan Hariri began their architectural collaboration at Cornell University, working together on competitions and theoretical projects. After apprenticeships, the Iranian-born sisters set up their practice in 1986. "One really does not start out to become an architect," observes Gisue Hariri (right). "It's a passion. You either have it or you don't." Elements she says are considered mutually exclusive—handicrafts, cutting-edge technology and a social agenda—"catalytically coexist in our work." In particular, the inventive use of materials distinguishes Hariri & Hariri Architecture. "Our projects are all connected—the same way members of a family are part of a larger whole," Mojgan Hariri says. Indeed, earlier commissions, such as their Loft of the Future and The Digital House, led to their design for The Museum of 21st Century in New York City, projected to be completed in 2007. Says Gisue Hariri: "Everything we do pushes the boundaries."

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Nicholas Haslam



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The career trajectory of Nicholas Haslam has taken many an interesting path, including time spent in the New York publishing world working alongside Diana Vreeland and a period where he assisted Richard Avedon. He even became a cowboy for a spell. "I'm serious: If I weren't a designer, I should like to be a cowboy, as indeed I was for seven years in Arizona." He likes to mix periods and styles and refuses to be constricted by any particular philosophy. Haslam prefers a daring client. "My dream is one who trusts me and is willing to take as many risks as I do. For example, the gutsiest thing I've ever done is copying the Amber Room in the Catherine Palace of Tsarskoye Selo near St. Petersburg as a London dining room." He has a bold vision for the future as well: lacquered green walls with crisp white baroque plasterwork—"think Dorothy Draper."



Thad Hayes



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Design is all over the place, moving away from the formulaic to the expression of individuality and diversity," says Thad Hayes. "Houses are becoming very, very pe sonal; you could almost say they're handmade." Hayes's own soothing, uncluttered interiors, h "most interested in materials that don't have to b altered—things such as big, solid pieces of wood f flooring or furniture. The less processed the better. even feel that way about fabrics: I like simple, hand woven ones. While I want all of the materials choose for a project to be refined and elegant, I'm leaning toward the more organic." He can also em brace the industrial. "I once used two huge met corncribs in a furniture showroom." Although Haye is flexible when it comes to materials and style there is one constant: "The strict editing proces of my designs is something I'll never change."

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POLLACK

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Hendrix/Allardyce



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Bending conventional perceptions of design is a hallmark of the work done by Thomas Allardyce (left) and his partner, Illya Hendrix, whose recent projects include a Parisian-salon-style apartment on Chicago's Lake Shore Drive and a getaway on Kauai. "We like modulation of scale," says Allardyce. "What I mean is that your eye doesn't move to just one level in a room. We use different scales and proportions to create a constant rhythm, yet one that gives you a calm, almost spiritual, feeling. Carefully selected furnishings add to the flow." More than likely the furnishings are a mélange of styles; no period rooms, please. "Travel is extremely important to us," explains Allardyce. "Our trips have taught us a lot about architectural details and how disparate things can blend together. Portuguese, Asian, English, French —why not? Flat, boring rooms? For us, never."



William Hodgins



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If I could change anything about my profession, it would be the abundance of paperwork," says William Hodgins. "I've been extremely busy overseeing more projects than I'd like, but I'm nonetheless enjoying myself." His stylistically and geographically diverse undertakings include a winter retreat in Montana, a house on Nantucket and an apartment at The Breakers in Palm Beach. For the latter he did "a very New York design; it's not your typical tropical interior." He counts such design giants as Sister Parish, Albert Hadley and Billy Baldwin as inspirations; he also gleans ideas from his European travels. He particularly likes London and Bath and admires Palladian houses in Italy. Turning from the past to the future, he sees "more respect for gentle colors—pastels—on walls and ceilings, framed by bright whites." Whether Hodgins avails himself of the past, present or future, he knows an integral part of any project is the client. "My dream client would have enthusiasm and a reasonably deep purse."

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Kelly Hoppen



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I began designing at the age of 17 in London, when I started working for several grand prix racing drivers," recalls Kelly Hoppen. "Before long I had a large business, which now employs 40 people." Her firm and flagship store address all aspects of interior design: Offerings run the gamut from furniture, lighting and fabrics to glass, books and even music—a CD for the home was produced with EMI. She is thinking globally; more of her products will be launched in the United States in 2004. Her greatest influence, she says, is the Far East. "Eastern philosophy has changed the way I design and live. When I evoke East meets West in what I do, my style grows. I believe we're moving toward the fusion of vintage with comfortable, minimalist, purist interiors. The thing you need most is symmetry, in order to create harmony and balance—once you have them, everything else just follows."



MAY

Laura Hunt



MARCH 2004



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Design has been a part of Laura Hunt's life from t beginning. "I grew up in Dallas surrounded by bea tiful objects, so I developed an early appreciation for i terior design," she says. "Decorating was a natural evoluti for me; I began in my late teens doing projects for my fa ily and myself. For years I helped friends with their hon for free; one day I started charging. I 'officially' began de orating in 2000." The late designer Kalef Alaton was i portant in helping her develop her aesthetic sensibiliti "I was his friend first and then a client. He taught m that each job is about the client and their personality—n the designer. Keeping in mind that the individual has live in what I create, I make sure the home is complete furnished, accessorized and livable." Hunt is open to kinds of styles. "I'm constantly learning something nev

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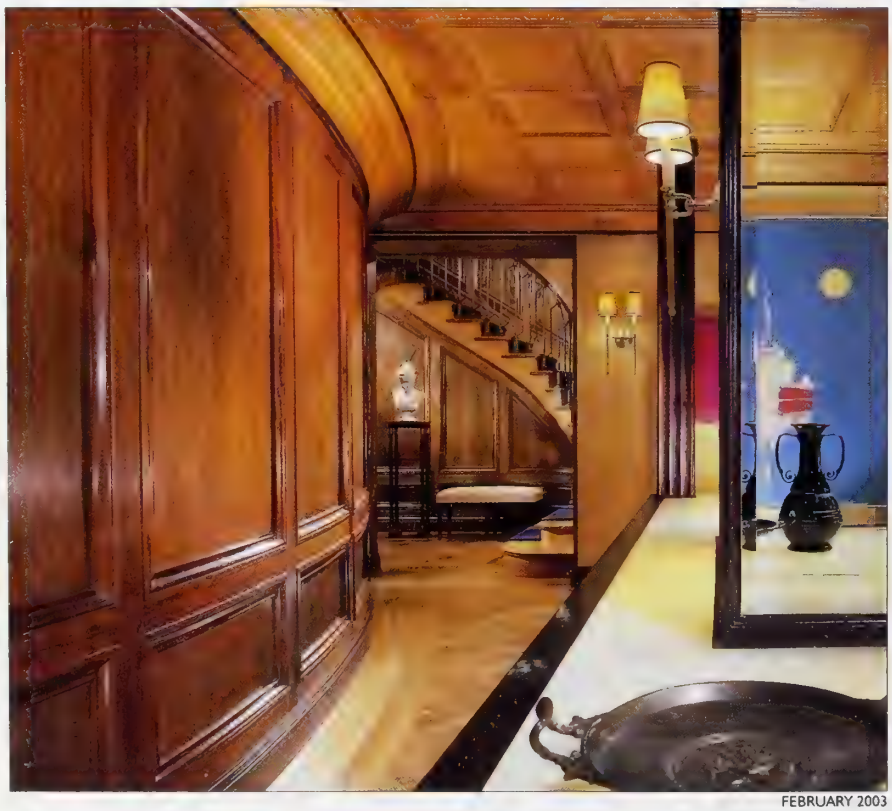


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I've always been influenced by the colors and materials of the Pacific Northwest," says Terry Hunziker. "The colors here are different because the light is different: It's mistier—there's a softness to it. It isn't harsh or bright. The light reflects everything in a very distinct way." As for materials, he likes to stick to the basics—good woods and neutral fabrics. "I'm engaged in a personal project now, which is the kind of all-encompassing design challenge I've always wanted," he adds. "I'm building a house for myself on four incredible acres of old-growth forest in the San Juan Islands, as well as restoring an existing 1924 log cabin on the property. The long and low main house, in the shape of a shoe box, will be covered in Cor-Ten steel; when left to the weather, it will develop a beautiful patina over time. The contemporary interior will be quite pared down, because there will be lots of windows to capture spectacular views of Mount Rainier and the water. Why compete with the views?"

Ike Kligerman Barkley



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Traditionalism incorporating a modern sense of adventure and possibility is the design profile of Ike Kligerman Barkley. "Good design is predicated on interpretation," says Thomas Kligerman (rig who founded the architectural firm with John Ike (lef 1988 (Joel Barkley, standing, became a partner in 19 "It also requires the client's vision, trust and appreciat for quality." Their portfolio is primarily residential, panding to the occasional shop, showroom or restaur Current projects include a vernacular house in Haw "No one is impressed today by acres of drywall," n Kligerman, who predicts a shift toward smaller str tures. Barkley concurs: "Of interest to us now is m concentrated work on a reduced canvas." Ike and Klig man both cite Robert A. M. Stern, in whose office t met, as having strongly influenced their design philoso "We learned from Bob the proper application of s and the vital importance of every single detail," says

continued on page

Kazuhiro Ishii



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Combining the ancient and the modern is effortless for Kazuhiro Ishii, who was mentored by Charles Moore while studying architecture at Yale. ll versed in both technological and time-honored con- ction techniques, he can draw inspiration from a ven- le design like the Horyuji temple complex in Ikaruga, ch dates back to the seventh century and whose *kondo*, main hall, is one of several structures there that are ng the oldest wood buildings in Japan. Or he can turn attention to Europe. He is an admirer of French archi- Jean Nouvel, whose body of work includes the Lyon ra house. The latter's attunement to a structure's rela- to its site, and its interplay of light, shadow and trans- ency, are concerns Ishii addresses in every one of his jects as well. For example, his design for the Kitakyushu ncert Hall has a "dramatic curving glass wall." Although unded by his work, he has interests beyond the terres- l: "If I weren't an architect, I would be a space scientist."



APRIL 2003

Hugh Newell Jacobsen



NOVEMBER 2002

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I'm thrilled with the return of modernism to popular taste," says Yale-educated architect Hugh Newell Jacobsen, whose archetypal house forms (pitched roofs, white planar surfaces) are modernist leitmotifs. "Inadequate, unfortunate design has triumphed for too long." Jacobsen's spare residences can be found across the United States and around the world: His latest institutional project, a new wing at the Fred Jones Jr. Museum of Art at the University of Oklahoma in Norman, is expected to open in 2004. "The change from one building type to another—museums to galleries to residential—involves scale more than anything else," he says. "Every building must have order, improve the site and express the height of current culture, society and technology." In development is another in a series of houses for the same owners in Florida. "They have the essential qualities of the ideal clients," he explains. "The will to experiment and faith in the architect."

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Greg Jordan



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After a year in law school, Louisiana native Greg Jordan decided to "move to New York City and sink myself full-time into design. I freelanced for a major firm and in 1983 launched my own. Eleanor Lambert, who invented American fashion, gave me great advice. She said, 'Don't worry about anything but telling stories about the people who hire you—listen, ask questions and tell their stories with rooms.'" He has embraced this approach, often by mixing the traditional with the contemporary. And at times he resorts to the unconventional. "I once found an intriguing Maori tattoo, and I had it painted on the walls of a bedroom in ink blue on off-white. It looked like an Art Nouveau frieze." Jordan has never been a fan of "rooms that pose," he adds. "Beauty is in the eye of the beholder, but rooms that can't be lived in seem silly."

Robert Kime



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Too many designers have a ridiculous obsession with style and only think about how a room looks, not how to lay it out for comfort and interest," says Robert Kime, who recently had the privilege of re ovating Clarence House in London for Prince Charl "I'm not saying it shouldn't have beautiful things, bu don't like a room that's insistent on a style that ph tographs well but soon becomes boring. That's why many designers are in the business of doing makeove Clients can't live with what they've done themselve One way that Kime establishes comfort is with fabri which he creates and showcases at his shop on Kensir ton Church Street in London. "In centuries past t word *ease* meant something well-appointed, comfortab convenient," he says. "That's a word I like. The late Que Mother understood that; she bought very fine furnitu and paintings for Clarence House but nothing just show. She used everything. That fits my idea of ease."

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"*Genesis*" By Royo

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Naomi Leff



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Serendipity has played a large part in Naomi Leff's career. "After graduate school I taught in the New York City school system," she recalls. "I also volunteered for community projects with a group of interior designers and architects. One of the designers offered me a job, and I jumped at the chance. I then went to Pratt Institute and received a master's in environmental design." A career was born. Aesthetically speaking, Leff has always been drawn to the masters of the early 20th century, especially Le Corbusier, for his sense of space, and Matisse, for color. There is a nuts-and-bolts side, however, to her profession. "It's getting very technical," she points out. "While complicated technology becomes integrated into all of our lives, clients are, ironically, trying to simplify their lives and possessions. The trend is toward cleaner, contemporary spaces that are easily maintained."



JULY

Sally Sirkin Lewis



DECEMBER 2002

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If I hadn't been a designer, I would have pursued a career in fashion," says Sally Sirkin Lewis. "I'm a great admirer of Coco Chanel and Balenciaga, who cho the most exquisite fabrics; their clothing was u compromising in detail and quality." Lewis tur out her interiors with the same grace and ski "The Art Déco period in France, with its use of lu materials, and the simple style of interior and fu niture designers such as Jean-Michel Frank a Eileen Gray have truly informed my work as wel Sophistication and attention to detail need n translate into predictability, though. When Lew opened her furniture and fabrics showroom, J. Ro ert Scott, in 1972, she employed "diving-board m terial for flooring, hung soaking-wet pre–Wor War II Chinese straw on the walls and cover furniture in batik sarongs and Indian tussah silks

continued on page



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Donna Livingston



8811 Alden Dr.
Los Angeles, CA 90048
310-273-1855
Fax: 310-273-4572



Literature and the romantic classics have always been inspirations for my designs," says Donna Livingston. "Even now, I dream of grand staircases and beautiful draperies." For Livingston, romance is all about transporting people with furnishings that evoke time and place. "Furniture from 18th-century England, a pair of lamps from 1940s Paris, Japanese screens, anything Regency or Empire"—these are just some of the eclectic ingredients that can spark her imagination and set a project into motion. Livingston traveled to Japan in 1984; she came back with an appreciation for that country's aesthetic that still informs her work. European and Asian influences coexist peacefully in her designs, as do antiques and contemporary pieces. Her only rule seems to be that the finished project confer a sense of comfort. "People are investing more time and energy in their homes—it's the one place that feels safe," she says. "Now more than ever, comfort and quality are important."

London Boone



Pacific Design Center
8687 Melrose Ave.
Los Angeles, CA 90069
310-855-2567
Fax: 310-855-0213



Mimi London worked at a number of jobs before absorbing the principles of design from her friend Michael Taylor, the father of contemporary California style. played with design schemes in his basement, then sa yes to whatever work he threw my way," she remembe Her partner, Mark Boone, says, "I always knew wha wanted to do. As an eight-year-old I designed dollhou furniture for imaginary clients who lived in a glamoro high-rise—a chest of drawers between my twin bed Today London and Boone are two of the most visib proponents of Taylor's legacy, which emphasizes casu comfort and natural materials over antiques-laden fo mality. London, a westerner who relishes wide-op spaces, hopes that "smaller is the next big thing" in desig "There's too much square footage devoted to priva residences, especially in the country, where the who point is to spend as much time as possible out of door

continued on page


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Suzanne Lovell



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312-595-1980
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Designer Suzanne Lovell was raised in a family of historians, who taught her to "appreciate craftsmanship as art," she says. Her education bloomed under the tutelage of Olivio Ferrari, a Bauhaus-influenced architect, and at Skidmore, Owings & Merrill, where she worked before opening her own firm in 1985. Lovell says she strives "to integrate each interior with the architecture of the space and the client's scrapbook of experience." Though her commissions vary, she has a special affinity for "adaptive reuse," wherein spaces conceived for one purpose are retrofitted to serve another—such as the artillery shed that she transformed into a house in Fort Sheridan, Illinois. "It offers an opportunity to create innovative solutions that can later be applied to other circumstances," she says. Innovation, as it happens, is at the heart of Lovell's design ethos. "Our firm believes in respecting history but not in repeating the decorative styles of the past."



FEBRUARY 2

Ron Mann



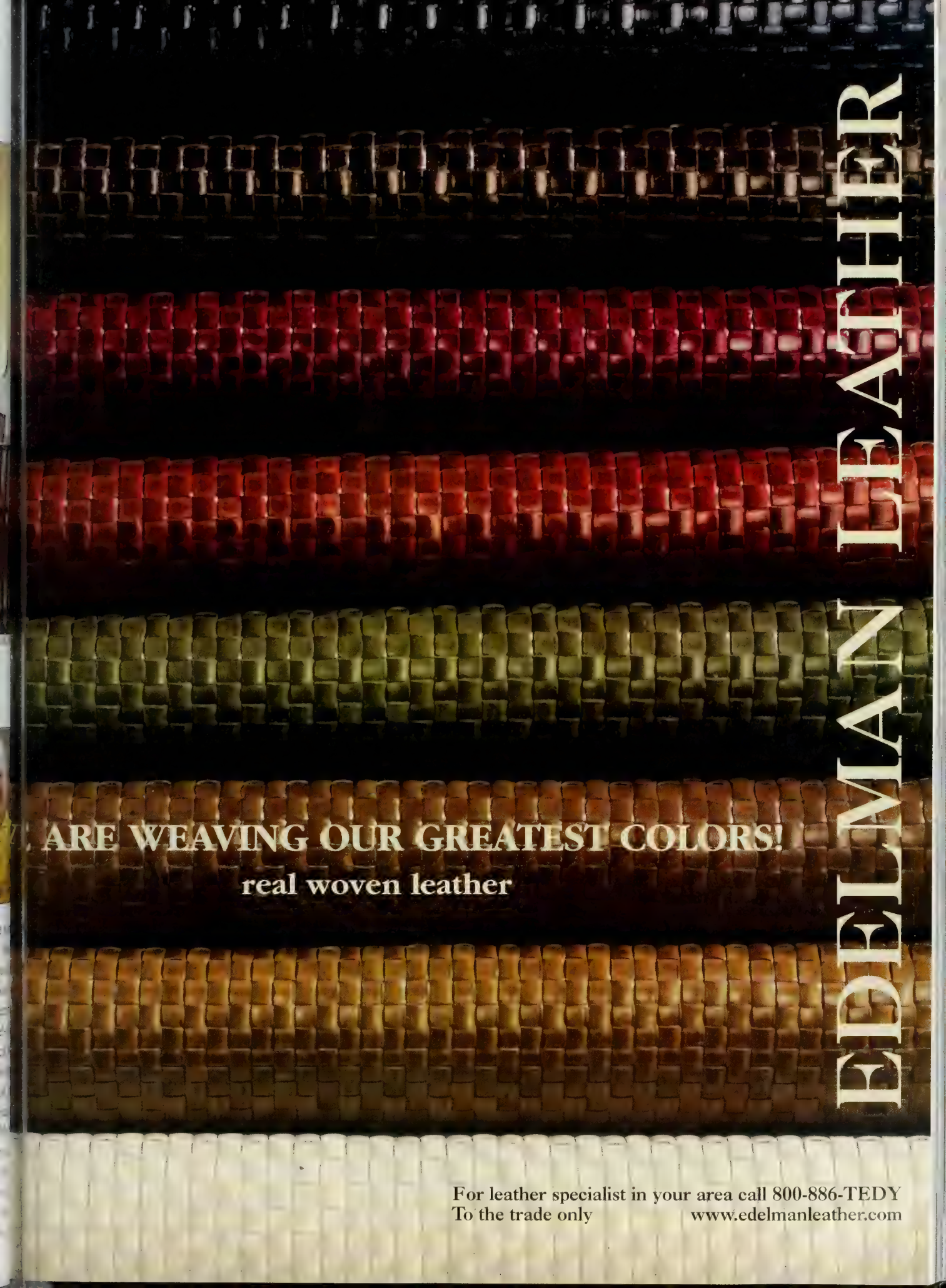
JULY 2002

P.O. Box 204
Vineburg, CA 95487
707-935-3991
Fax: 707-935-1973



It's telling that designer Ron Mann divides his time between bustling San Francisco and bucolic Sonoma County, California. His work similarly bridges the gap between the man-made and the natura An early sign of his signature style came in the la 1960s, when—asked to stand in for landscape archite Thomas Church at an annual event hosted by San Fra cisco's Museum of Modern Art—he daringly crafted garden entrance that incorporated giant steel-plate sheets as the path. He's inspired by "the physical wor and the strange goings-on in it" and waxes almost myst cal in describing various "triggers" in nature that, whe encountered, "release something completely new in my mind's eye." The designer might make a table fro nothing more than a massive stone, then surround with molded-plastic chairs, or combine steel with rust timbers to make a floating wall unit. Behind every d sign, he says, is "the wedding of the synthetic and the real

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Marc-Michaels



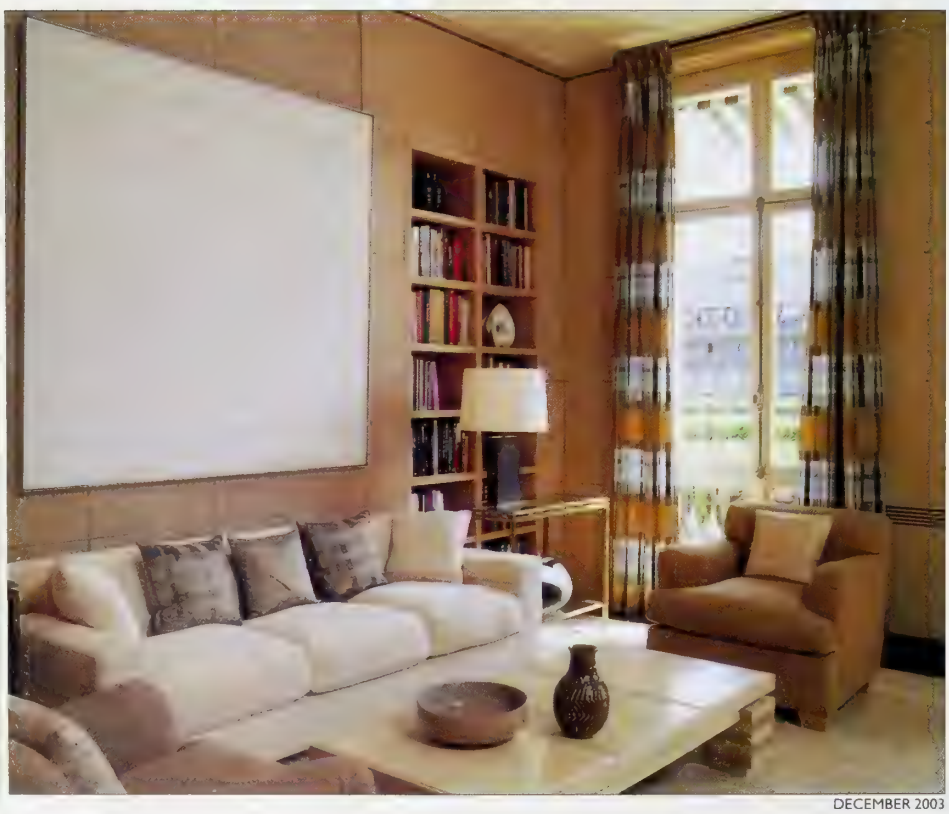
720 W. Morse Blvd.
Winter Park, FL 32789
407-629-2124
Fax: 407-629-0910

Florida style tends toward the breezy, the casual and the comfortable. S. Marc Thee and Michael Abbott, who make up the Florida-based design team Marc-Michaels, are two of that style's most devoted disciples. So central is the weather to this aesthetic that Thee (right), when asked to name his most important influence, doesn't cite a revolutionary movement or a titanic individual but rather "living in a warm resort climate, enjoying the relaxed, sunlit focus of resort design." Thee started out by interning for a design firm—"working for free, to get some experience"—before teaming up with Abbott in 1985; since then, Marc-Michaels has grown to employ 72 people. In addition to the many Florida commissions it has accepted, the firm has taken on new projects in Aspen and Pennsylvania. They've even worked in Alaska—where the clients, the owners of a fishing camp, could undoubtedly use a good dose of what Sunshine Staters take for granted.



MAY

Peter Marino



DECEMBER 2003

150 E. 58th St.
New York, NY 10022
212-752-5444
Fax: 212-759-3727



Architect Peter Marino, who has offices in New York, Paris and London, has no trouble at all switching stylistic gears. Though his projects have included restor tions of the Palazzo Sernagiotto in Venice and t stately Ascott House in England, a National Tru property, he has also designed a penthouse loft London that he describes as "totally abstract a cerebral." Indeed, Marino's more traditional minded clients may be surprised to learn that h first client was Andy Warhol, whom Marino h cited as a major inspiration, along with Jea Michel Frank. His eclectic mix of influences c be seen in recent commissions such as the Lou Vuitton flagship store on 57th Street in Manha tan and the Chanel Tower in Tokyo. Working all different types of projects, he says, helps to pr mote "the cross-fertilizing of materials and ideas

continued on page 10

Échelon

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Margaret McCurry



Tigerman McCurry
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Chicago, IL 60610
312-644-5880
Fax: 312-644-3750

Margaret McCurry, daughter of an architect and an art teacher, majored in art history and worked as an interior designer at Skidmore, Owings & Merrill before opening her own firm in 1977. Five years later she joined professional forces with her husband, the architect Stanley Tigerman, and Tigerman McCurry was born. Her work has been marked by inventive variations on vernacular themes—like the corrugated-metal-clad Michigan farmhouse she redesigned in 1999. McCurry eschews trends: "If form is allowed to follow function, it will always lead to responsible innovations rather than phony reinterpretations of stylistic inclinations." She's inspired, she says, by "Shaker purposefulness, the minimalism of Mies, classicism, humanism, the prose of Hemingway and the poetry of Emily Dickinson."



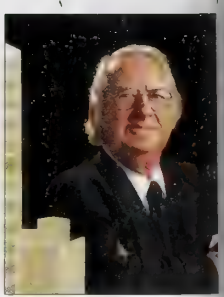
JUNE

Richard Meier



DECEMBER 2002

475 10th Ave.
New York, NY 10018
212-967-6060
Fax: 212-967-3207



There was never any other option than to do the type of architecture and design I am doing now," says Richard Meier. He is one of the few architects whose cert tude is backed up by an international reputatio The Getty Center in Los Angeles took Meier years to build; thanks to its celebrity, it serves as architectural calling card for his distinctive styl "I've always been fascinated with the exploratic of light and space, and particularly the use white materials," he says. Meier continues to wo on residential commissions, though they don't a ways make headlines in quite the same way as h larger public projects do. Of the latter, his mo recent was for a well-established Italian client- the archdiocese of Rome, as it happens—and t commission was the Jubilee Church, inaugurate to worldwide fanfare last October.

continued on page 10

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Kathy Merrill



Philpotts & Associates
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808-523-6771
Fax: 808-521-9569

Living in Hawaii has been so influential," says interior designer Kathy Merrill. "We're a melting pot of different peoples and cultures." Not surprisingly, Asian and native Hawaiian styles find their way into Merrill's designs, although she also brings to the mix elements of her mainland past (she studied interior design at the University of Colorado). "For my own home, I turned a funky Hawaiian single-wall-construction house into a dynamite shingled Berkeley-style cottage, with a Balinese flair," she says, hinting at her ecumenical approach. For her clients—who include celebrities such as Kelsey Grammer and Carlos Santana—Merrill often designs custom furniture, rugs and fabrics. "I would have loved to be an artist, but I never achieved the drawing skills I needed," she says. "My talent really lies in the layering of colors and textures. Playing with stone, tile, fabric and color is my passion."



AUGUS

David Mlinaric



MARCH 2000

Mlinaric, Henry and Zervudachi
38 Bourne St.
London SW1W 8JA
44-20-7730-9072
Fax: 44-20-7823-4756



If David Mlinaric were given the power to change just one thing about his profession, he would immediately demand of all his interior designer colleagues: "Slow down. Sp makes for poor work." The Bartlett School of Archit ture–trained Mlinaric—whose firm has offices in L don, Paris and New York—generally takes on the ki of larger restorative projects that might require a more time to complete: London's Spencer House, example, or Beningbrough Hall in North Yorkshire, the British embassies in Paris and Washington, D Residential clients run the gamut, from rock stars (M Jagger, Eric Clapton) to aristocrats (Lord Rothschild), of whom are drawn to Mlinaric's uniquely contemp rary take on classicism. He's also known for his libe use, in rugs and wallcoverings, of bold colors and p terns—"especially patterns, which have been disrega ed for a long time now."

continued on page 1

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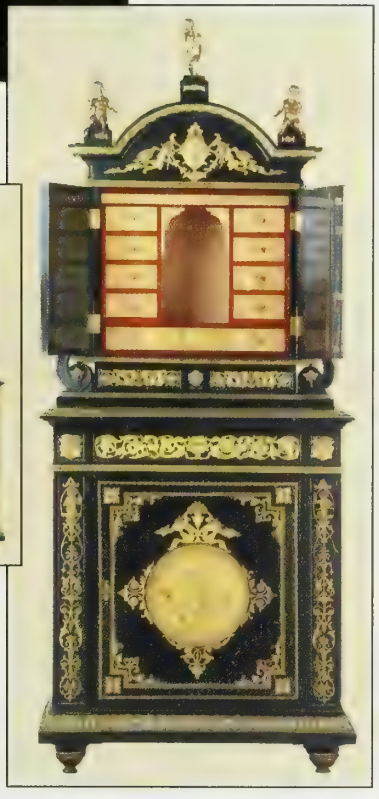


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Juan Pablo Molyneux



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Fax: 212-737-6126

The phrase "fast-living Neoclassicist" may sound like an oxymoron, but that's probably still the best way to describe the motorcycle-riding, couture-sporting, École des Beaux-Arts–educated Juan Pablo Molyneux. Clients all over the world ask him to furnish their interiors according to his muse: polished, clean, rooted in identifiably classical forms and strong architectural details—but leavened with contemporary style and wit. His love of past styles belies a futurist's instinct: "As homes become more integrated with new technologies, I think that technology will in turn become more integrated with architecture," he says. A New Yorker for more than 20 years now, the Chilean-born Molyneux has opened a second headquarters in Paris, formalizing his intercontinental identity and bringing him back to the city that helped launch him on his way. It's also that much closer to Moscow, where this tireless globalist is completing his latest residential project.



SEPTEMBE

Juan Montoya



FEBRUARY 2000

330 E. 59th St.
New York, NY 10022
212-421-2400
Fax: 212-421-6240



Design is an art form that requires time to create something timeless," says Juan Montoya, who is known for his spare, elegant interiors. After graduating from Parsons School of Design with a deg in environmental design, he worked in Europe be opening his Manhattan firm in the '70s. Although insp by modernist designers, artists and architects of the 2 century, he sees "fine period pieces coming back i vogue" but teamed with "an unexpected backdrop. I using 17th- and 18th-century Continental furniture room with walls clad in rusted iron or steel." While t may sound risky to some, Montoya is not afraid of tak chances to put together the perfect environment. "Lo attempted to deliver—via helicopter—a huge Bot sculpture to the pool deck of a Florida penthouse dupl he says. "I arranged the paperwork with the city, g permit to clear the beach, waited for a nonwindy da and at the last moment my client had a change of hea

continued on page

Moore Ruble Yudell



933 Pico Blvd.
Santa Monica, CA 90405
310-450-1400
Fax: 310-450-1403

Buzz Yudell and John Ruble gather inspiration from far-reaching sources. "The art and wisdom embedded in ver-ılar architecture throughout the world" is a icular influence, according to Yudell (left). not about recalling regional styles but rather ıt understanding underlying and timeless as-s of the spirit and beauty of climatically and cul-lly sensitive place-making." They also consider rles Moore, the late architect with whom they ıded their firm in the late '70s, an inspiration. architects have a full schedule, with projects ging from designing the American embassy in in to the planning of a new town in the Cay-Islands. They usually take on only a couple of dential projects a year and especially enjoy king on universities—on "buildings where wledge is central to the program," says Ruble.



JULY 1999

Sandra Nunnerley



MAY 2002

41 E. 57th St.
New York, NY 10022
212-826-0539
Fax: 212-826-1146



At the age of 10, Sandra Nunnerley persuaded her mother to paint the living room of their Victorian house in New Zealand red with white trim. "There was no looking back after that," she says. After studying architecture at The University of Sydney, she went on to study art in London and Paris before opening her New York firm, which "combines the natural synergy between art, architecture and interior design." Nunnerley also draws on experience gained while working at Sydney's Bonython Gallery and Marlborough Gallery in New York, and she counts Leo Castelli as a mentor—"He gave me tremendous insight into the art world." She is currently busy restoring and joining two apartments in a Manhattan Carrère & Hastings town house for herself. "I'm bringing it back to what it should be," she says.

continued on page 106

Thomas Pheasant



1029 33rd St. NW
Washington, DC 20007
202-337-6596
Fax: 202-342-3941

A fourth-generation Washingtonian, Thomas Pheasant practices in the nation's capital, where he was captivated early on by buildings such as the National Gallery and the Jefferson Memorial. The Neoclassical architecture helped to shape his sensibility, which is marked by order, symmetry and classical lines, in both his interiors and the furniture he designs. "The past has always fascinated me. The architects and designers who developed new forms of expression based on past vocabularies have always grabbed my attention." But his inspirations are not limited. "They come from everywhere," he says. "Right now I'm very focused on 18th-century France and 20th-century furniture." Pheasant was recently the first American designer invited to the Pavilion des Antiquaires et des Beaux Arts in Paris, where he introduced a collection of his furniture.



SEPTEMBER

Campion A. Platt



FEBRUARY 2003

152 Madison Ave.
New York, NY 10016
212-779-3835
Fax: 212-779-3851



While attending school in Zürich, Switzerland, a 15-year-old Campion A. Platt decided to get his career path in order. He aimed to "focus and combine all of my talents into one profession, bu had to be a profession that would also allow me a bro education and include all the arts." And it has. His co fortably modern interiors—often filled with furnishin of his own design—have been commissioned by celebrit and royalty, and by ideal clients who possess an "open sion, open attitude to change and a love for fine deta The architect, who is working on a new hotel in Bost and a ski-in/ski-out restaurant in Telluride, Colorad stresses the "importance of the built world in our ever day life; from home to travel to office, our world shaped by buildings and design." However, if he had had forgo the architecture degree from Columbia and purs a different route, he might have studied to be "an astro omer or physicist," he says, "with a minor in ice hockey

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Alex Pössenbacher



Apartado Postal #29
San Patricio, Jalisco
C.P. 48980, Mexico
52-315-35-101-64
Fax: 52-315-35-102-98

From his office on Mexico's Costa Careyes, Alex Pössenbacher creates open, fluid structures that have a solid sense of place. Curving lines, indoor-outdoor spaces and rich, ruddy colors tie his structures intimately to the tropical landscape. "My projects reflect the local ways of building and materials, and nature plays a big role in my designs," says the architect, who grew up in Mexico but has also lived in Switzerland and France. "I would say that my philosophy is to adapt to the environment and try to use the elements I find in each place and make the best out of them." Working with a small staff—"The only constant partner is my wife, Lorena, who is also an architect"—he completes mostly residential projects in Mexico but hopes to design a spa hotel one day. Pössenbacher, who studied interior and environmental design at Parsons, creates furniture and accessories for all of his projects and is planning to start a furniture design firm.



AUGUST

Jennifer Post



DECEMBER 2003



25 E. 67th St.
New York, NY 10021
212-734-7994
Fax: 212-396-2450

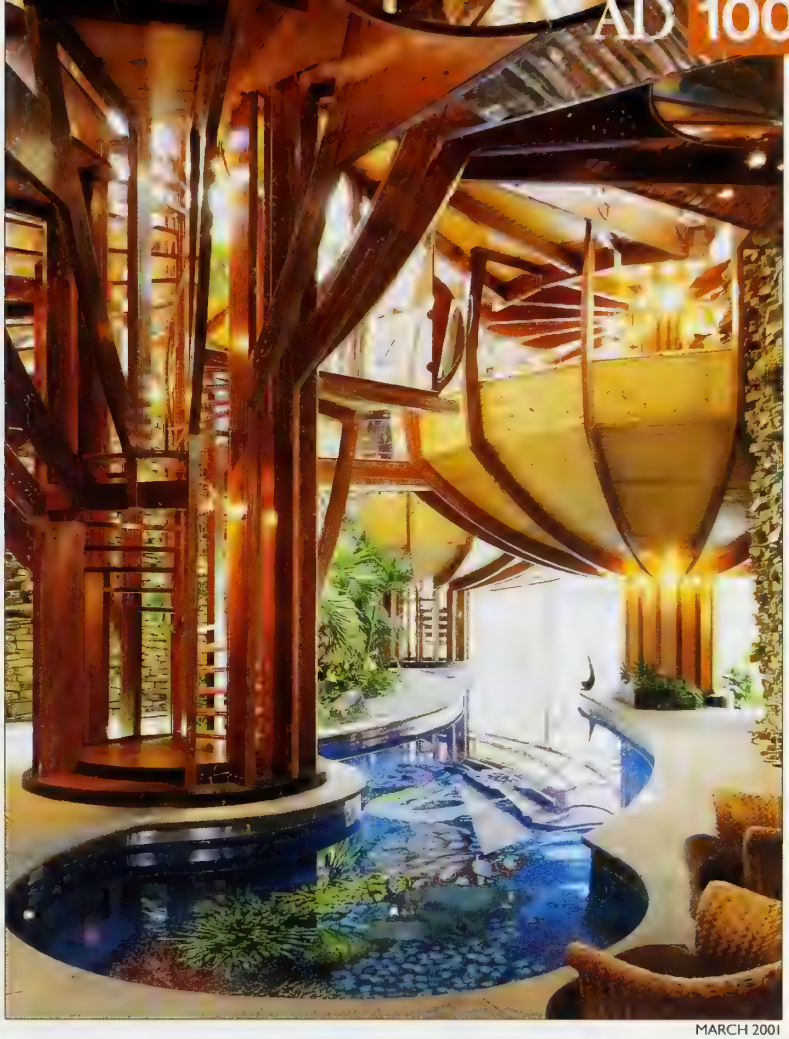
My interiors are about l
ing *understated*," expla
Jennifer Post. "They speak so
ly but carry a big stick." Inde
her "classical contemporar
residences are noted for their clean lines, elegant spat
layouts and tailored furnishings. Post prefers to be i
volved with projects from the interior architecture "to t
linens and pillowcases" and has done so for clients who i
clude celebrities Jennifer Lopez and Matt Lauer. She a
designs most of the furnishings herself and has ju
launched her first furniture line, which features pieces w
"great woods and lacquer finishes." The designer, who gr
up in Cincinnati and received a master's in fine arts, d
sign and film photography, worked in advertising as
art director and then for an architectural firm in New Yo
before starting her own firm, which also has offices in M
ami and Los Angeles, in 1991. She hasn't, however, stray
too far from the fine arts. "I spend most of my free tir
painting or taking black-and-white photographs," she say

Bart Prince



3501 Monte Vista NE
Albuquerque, NM 87106
505-256-1961
Fax: 505-268-9045

The creator of some of the world's most rule-defying residences observes that "true architecture does not grow from fads and sound-bite-like ...ts but from an integration of space and structure with... regard to gravity." Indeed, Bart Prince's signature or...ic, swooping buildings were around long before ...puter-aided biomorphic architecture arrived on the ...rnational design scene. The hallmark of Prince's 30-...-old practice is residential architecture that "works ... the inside out and cedes nothing to the earth's horizon ..." as he puts it. "We live in a time," he adds, "when ar...ecture can become free of such limitations as well as ...e of style and other historical references." The ar...ect cites Frank Lloyd Wright as his primary source ...spiration; he collaborated with his mentor Bruce ...f on The Pavilion for Japanese Art at the Los An...s County Museum of Art. Current Prince projects ...ude houses in Malibu and Santa Fe.



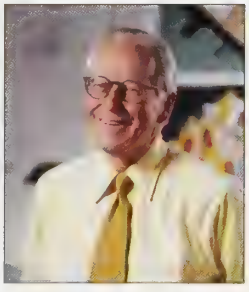
MARCH 2001

Jaquelin T. Robertson



JUNE 2003

Cooper, Robertson
& Partners
311 W. 43rd St.
New York, NY 10036
212-247-1717
Fax: 212-245-0361



It was Bauhaus master Josef Albers who, in his Yale freehand drawing class, gave Jaquelin T. Robertson a nudge toward a career in architecture and away from the foreign service he had planned to pursue. "I'd always drawn as a child, and I loved visiting buildings and gardens," says Robertson, who got his first house commission as a Yale graduate student. The architect's projects range from designing traditional houses to planning entire cities. "These two seemingly opposite but mutually dependent arenas have been critical to my understanding of each," he says. Robertson's "most interesting and complex job" was the planning and design of Shahestan Pahlavi, the shah of Iran's proposed new capital center in Tehran, in the '70s. "Unfortunately, my client lost his throne."

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Harry Schnaper



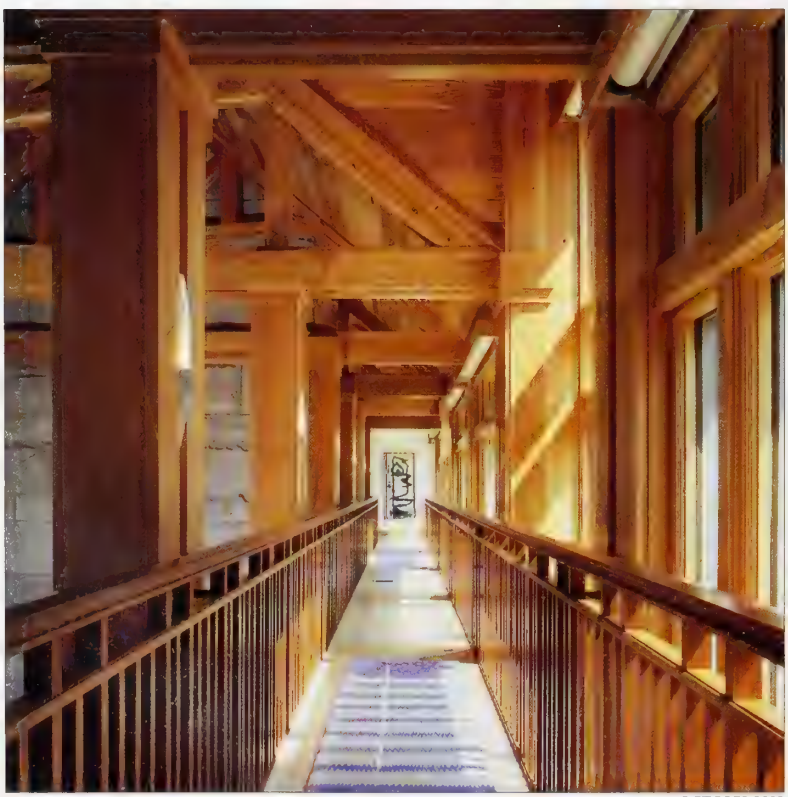
692 Madison Ave.
New York, NY 10021
212-980-9898
Fax: 212-980-1405

After a couple of false starts—teaching special ed in Baltimore, attending culinary school in San Francisco, waiting tables in London—Harry Schnaper could no longer ignore his true calling, interior design. He graduated from Chelsea School of Art and worked with Gay Matthaei and Robert Metzger in New York before striking out on his own. He built a reputation for sleek, tailored interiors, often with a 1930s sensibility. As for where he sees interior style headed, he says, "My guess is that people will tire of the uniformity of today's modern monochromatic look and swing back to more period-looking rooms." No matter the specifics, all of his projects prove to be a continuing education. "Each and every job teaches me something that influences my vision or approach to the next," he explains. "This goes for successful concepts and executions as well as the stinkers."



MAY 1

Linda Searl



OCTOBER 2002

500 N. Dearborn St.
Chicago, IL 60610
312-251-9200
Fax: 312-251-9201



Architecture should be a direct result of the site and the client," Linda Searl says of her commonsense approach. But sometimes exceptions are necessary. Thirteen years ago, when Searl and her architect husband, Joe Valerio, were ready to build their own house, they chose "a marginal neighborhood in Chicago" for their "very contemporary house on a very visible corner." Their gamble paid off, and, looking back, she says "We believe it helped turn around the neighborhood." Searl also took a gamble by deciding early on to enter the "almost-all-male profession" of architecture. In the fourth grade she knew she wanted to be an architect, but in high school she was swayed to attend a women's college. After "a disastrous first year," she returned to her early ambition. "It can't be any worse than this," she thought, and it wasn't. Searl now heads an 11-person firm in Chicago and is working locally on a 196-unit high-rise and converting an old bowling alley into a house.

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Annabelle Selldorf



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A self-proclaimed modern architect, Annabelle Selldorf makes that utterly clear through her work. The pared-down, clean lines of a country house, the expert use of proportions and light behind the historic façade of the Neue Galerie New York—her straightforward, no-frills approach is evident in each of her projects. The architect, who is based in New York but can be found abroad almost as often, segued into her profession through the childhood influence of her architect father, Herbert. Selldorf attended Pratt Institute and gained on-the-job experience working for a general contractor. Once she opened her firm in 1990, she became known for designing downtown art galleries, foreshadowing her later museum commissions—both of which are still favorite projects. For residential work, however, Selldorf is happiest when teamed with clients who are "open, trusting and have a commitment to the project."



JULY

Roderick N. Shade



OCTOBER 2003



69 W. 107th St.
New York, NY 10025
212-865-7816
Fax: 212-865-7456

It's no surprise that Roderick N. Shade developed an interest in design at an early age, having grown up in a family of builders. "I can't tell you how many times I redecorated my room as a child," he says. "It wasn't until much later that I realized what the career options were." After studying design in Los Angeles, Shade worked for antiques galleries and design companies in New York before opening his own firm in 1993. He accepts a wide range of projects, from apartments in Manhattan to houses in Los Angeles and Miami, and he also designs custom furniture and fabrics. But his clients' preferences always come first. "I strive for interiors that reflect the owner's personality," he says. "I look to a client to help me create something innovative and unique." And what would a dream project be? "Building a house from scratch, making ideas come to life, has always appealed to me.

continued on page 1

Stephen Shadley



144 W. 27th St.
New York, NY 10001
212-243-6913
Fax: 212-627-3303

Stephen Shadley is a man of visual talents. The New York–based designer trained as a scenic artist and backdrop painter in Los Angeles before moving to New York to work as an off-Broadway set designer. It was there that his career took a sudden turn. "It was fate," he says. "I was hired to create the set of a restaurant, and later I was asked to redesign the actual restaurant," he recalls. "From then on I designed interiors." Shadley's modern style displays a penchant for clean lines and an eclectic mix of antiques and contemporary pieces. And he has a perfectionist's streak. "I once burned down a cabin at my weekend home because it didn't look right," he says. "Of course, the volunteer fire department conducted the burn." But color takes center stage. "The muted yet rich palette of Disney films in the '50s still influences me. I like working with a subtle palette, infusing it with variation."



FEBRUARY 2002

Andrew Sheinman



Pembrooke & Ives
149 Wooster St.
New York, NY 10012
212-995-0555
Fax: 212-995-2678



"I first worked as a buyer in the fashion industry," says designer Andrew Sheinman. "That job helped me understand fabrics, forms and colors. Later I was designing tabletop products when I was hired to do a few rooms at a hotel in New York—that led to 300 rooms." Sheinman hasn't stopped designing since. An eye for subtlety and texture and a fresh approach to classicism shape his elegant interiors. He cites Josef Hoffmann and Jacques-Émile Ruhlmann as influences: "I like the simplicity of Hoffmann's designs. Ruhlmann's work was more decorative, but in an understated way," he says. Sheinman, with the help of his 10-member staff at Pembrooke & Ives, is designing a golf clubhouse in East Hampton, a compound on the Greek islands and a yacht. But no matter what the project, "my work is about the architecture of a room," he says. "That's my main focus."

continued on page 114

Shelton, Mindel



216 W. 18th St.
New York, NY 10011
212-243-3939
Fax: 212-727-7310

Architects Peter Shelton and Lee F. Mindel (right) have long had a passion for building unified environments. "We make the whole greater than the sum of its parts," says Shelton. Since they opened their firm in 1978, they have applied this philosophy to residences worldwide, always mindful of the basics. "To paraphrase Louis Kahn, 'Materials tell you what they want to be,'" says Mindel. "Kahn had an ability to reduce space to its primal elements." The pair also like to add the unexpected. "It's important to make the familiar seem unfamiliar," he says. Whether they're designing a New York loft, a yacht or a Gulf Stream jet, their vision is clear. "We distill ideas to their most pure and meaningful state," explains Mindel. "Simplicity is the most complicated thing to pursue, but when all elements synthesize, they transcend mere enclosure and become an art form."



NOVEMBER

Shope Reno Wharton



JULY 2001

18 W. Putnam Ave.
Greenwich, CT 06830
203-869-7250
Fax: 203-869-2804



We believe buildings should grow from their sites rather than being placed upon them," says Bernard Wharton. Indeed, Wharton (right) and his partner, Alla Shope, take a contextual approach to design. Th Connecticut-based architects are known for Shi gle Style houses but have also designed mode residences, equestrian complexes and barns. "W love designing barns," says Shope. "They provi an opportunity to link history, horticulture and a chitecture," he says. "We've also built houses in single day, in the Amish tradition." And what trend do the two see in design today? "Our clients a taking a greater interest in nonstylistic concerns Shope says. "They're paying more attention to a chitecture on a visceral level. That's what our wo is about." Wharton agrees. "We aim to create sense of comfort and place within a vast world."

Marjorie Shushan



15 W. 53rd St.
New York, NY 10019
212-975-1200
Fax: 212-975-0097

He insisted upon quality, perfect proportions, beauty and, most important, livability for the client," Marjorie Shushan says of the late designer Melef Alaton, with whom she worked for 10 years. "I've continued these things in my own work since his death in 9[illegible]." Shushan, who started by chance in the profession—I designed an office in New Orleans as a favor and have been working ever since," she says—opened her New [illegible] firm in 1989. Her clean, modern interiors reflect an appreciation for subtlety and comfort. "Tranquillity and [illegible] luxury are essential," she explains, "and recognizing [illegible] designed furniture and objects no matter where they [illegible] from or what they cost." She is currently bringing [illegible] qualities to a renovation project in Connecticut as well as to two residences in Miami, an apartment in New [illegible] and a house in New Orleans. And what, if anything, would she change about the design field? "The perception that it is not a profession," she says with a laugh.



SEPTEMBER 2002

Sills Huniford



MAY 2003

30 E. 67th St.
New York, NY 10021
212-988-1636
Fax: 212-988-2006



Stephen Sills and James Huniford design with a broad stroke. "Our style is rooted in classicism, but it's eclectic," says Huniford (right). "We try to look at each project in a new way. We experiment." "Our interest in travel, seeing diverse environments, has helped us keep an open mind," adds Sills. "We're willing to take risks." The pair have an elegant sensibility that encompasses 17th-century through 20th-century styles. And art plays a critical role: "Art greatly influences our designs. It influences the palette and the techniques we use," Huniford explains. "Stephen takes a more aesthetic approach to design. I function in practicality. I enjoy bringing various aspects of a job together, coordinating different tasks. That has been the success of our team."

continued on page 116

Michael S. Smith



1646 19th St.
Santa Monica, CA 90404
310-315-3018
Fax: 310-315-3059

I was fortunate to have worked for John Saladino and Gep Durenberger at a young age," says designer Michael S. Smith. "Each had a slightly different vision, but they shared a love of history, architecture and antiques. That experience gave me a platform to develop my own perspective." Smith's designs are "very classical," though he still likes to "mix it up," he says. "If it's a modern residence, I add some antiques to make the rooms more approachable." Since opening his firm in 1991, he has acquired a long list of clients, including Steven Spielberg and Kate Capshaw. It may be because Smith goes to great lengths to understand his craft. "In a house I rented, I painted each room a distinctive shade to see how varying colors would affect one's lifestyle. It gave me an appreciation for using intense colors, and it proved that taking risks is part of staying fresh."



APRIL

Scott Snyder



JULY 2002



150 E. 58th St.
New York, NY 10155
212-230-1811
Fax: 212-230-1211

209 Phipps Plaza
Palm Beach, FL 33480
561-659-6255
Fax: 561-835-9891

He may be best known for designing stately hom in Palm Beach, but Scott Snyder has also do apartments in Manhattan, a saltbox on Cape Cod an residence in Boston—and he is currently renovating plantation house in West Virginia and a golf clubhou in Florida. Assisted by a staff of 21 at his offices Palm Beach and New York, Snyder creates interiors i formed by classicism and 19th-century style. "I ta traditional elements and tailor them to the individu tastes of my clients." he explains. Inspired, he sa by Mark Hampton, Snyder also emphasizes balan and proportion: "Hampton proved the merits of sy metry," he explains. "He managed to design traditio al interiors that didn't look stagnant. Design can lo new when done with a sure hand."

continued on page 1

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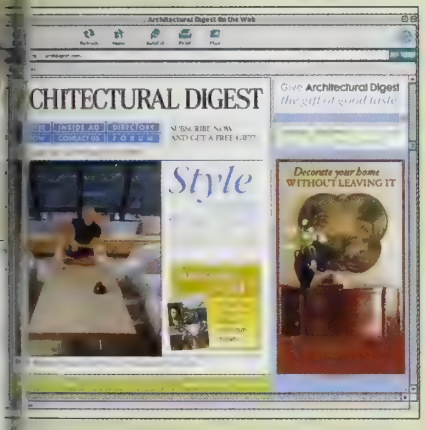
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John Stefanidis



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Movies are a great art form of the 20th century, and it would have been very interesting to contribute to this field," says John Stefanidis. The London-based designer has no shortage of creative outlets, however, with projects taking him worldwide. "Each country I've visited has provoked my imagination," he says, "the architecture, the colors, the landscape, even the tempo of life. I've transmuted these impressions, re-creating them as atmospheres or details in a room." His worldly aesthetic keeps him on the move. He is building a house on Spetses, Greece, as well as designing the interiors of a palace in Kuwait and a ranch in Colorado. But no matter where his work takes him, Stefanidis always comes home to his library in London. "Design today is global and highly eclectic. Trends spread quickly, so my reference books are constantly in use," he says.



Robert A. M. Stern



460 W. 34th St.
New York, NY 10001
212-967-5100
Fax: 212-967-5588



Robert A. M. Stern has carved a niche in the pantheon of design as one of the prime proponents of an architecture of pedigree. Calling himself a "modern traditionalist," he says his work attempts to "create order out of the often chaotic present by entering into dialogue with the past." Author of books on architectural history, dean of the Yale School of Architecture and principal of his 140-person firm, he is active in advancing the understanding of architecture. "I continue to learn with each new client, each new project and each new building." Now at work on a Shingle Style residence in South Carolina, a Normandy-style house in East Hampton and a Regency-style house in Bel-Air, Stern cautions those desiring his services to have "a reasonable grasp of the price of dreams"—dreams being something he can relate to. "I always wanted to be Fred Astaire

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William W. Stubbs



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I was artistic growing up, but I couldn't see myself as an artist. I saw myself as an urban businessman with artistic ability. That's what got me into design," says William W. Stubbs. Since he opened his firm in 1987, the Houston-based designer has accepted a variety of commissions that have taken him to far-flung locales. His current projects range from a house outside Moscow to a penthouse duplex in London. "I have a natural propensity to take projects that are some distance away," he says. "I enjoy the design challenges that different countries present." For each interior, Stubbs believes, there should be "an awe factor—an artistic excitement about a room," he says. And what does he strive for most? "I never sell a Bill Stubbs *look*. I solve problems around a client's likes and lifestyle. My goal is to have an owner walk into his or her home and say, 'This looks like me.'"



AUGUST

Rose Tarlow



DECEMBER 2002



Rose Tarlow–Melrose House
8454 Melrose Pl.
Los Angeles, CA 90069
323-651-2202
Fax: 323-658-6548

For Rose Tarlow, no detail concerning the design of either a piece of furniture or an interior is unimportant. "Every aspect must be of finest quality available, no matter how small. T amount spent does not create the treasure." 1976 she opened her Los Angeles–based Rose T low Antiques. A decade later she began design her own furniture, and her company was renam Rose Tarlow–Melrose House. Then in 2001 introduced Melrose House fabrics and wallcov ings. Tarlow and her 22-person staff are n working on 15 or so new furniture designs, n fabrics and trims for her textile division, bed lin and cashmere throws, and she is also doing a c ple of interior design projects. But what really c tures her imagination? "I would love to do a restoration of a historic monument."

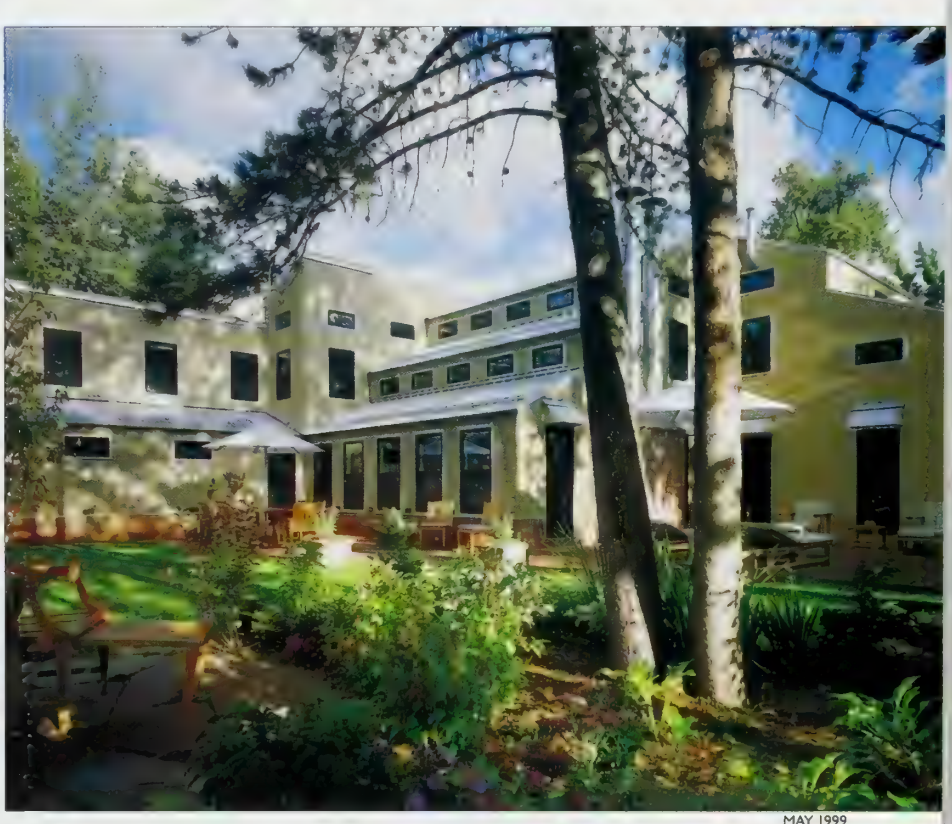
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anley Tigerman



Tigerman McCurry
Architects
444 N. Wells St.
Chicago, IL 60610
312-644-5880
Fax: 312-644-3750

racticing architecture is like playing the piano," says Stanley Tiger- "The issue is *practice*, which at the end of the ears, but never quite achieves, perfection." Chicago native started his firm in 1962. Be- hat, he had "a checkered career," he says. "Af- nking out of MIT, I spent four years in the Navy and played piano in a strip joint in Key ." He received his architecture degrees at nd in 1982 joined forces with his wife, archi- largaret McCurry. Over the years he has be- passionate about social concerns and grown chanted by those in his profession who "do it e money." If he could, he says, "I'd reward mateur, who does it for love. I wish that ar- cts would cause their work to be increasingly ly conscious, as opposed to self-conscious."



MAY 1999

dward Tuttle



OCTOBER 1997

Design Realization
71 rue des Saint-Pères
75006 Paris
33-1-42-22-65-77
Fax: 33-1-42-22-81-37



hough he was born and educated in the United States, Edward Tuttle has a career that has taken on a decidedly exotic quality. His designs include residences in the Bahamas, Hawaii and Thailand (notably, his own open-air retreat on the island of Phuket); resorts in Indonesia, Thailand and India; a yacht; and even a hotel at the maharaja of Jodhpur's Umaid Bhawan Palace. Such projects have become the calling card of the Paris-based designer, who oversees his 10-person firm, Design Realization, with his partner, Christian Monges. Tuttle acknowledges what he calls his "audacity" at designing in the vernacular of a culture other than his own. "For me, lifestyles are influenced in particular by tropical or other climatic elements; they transcend one's attitude about one culture or another."

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Carleton Varney



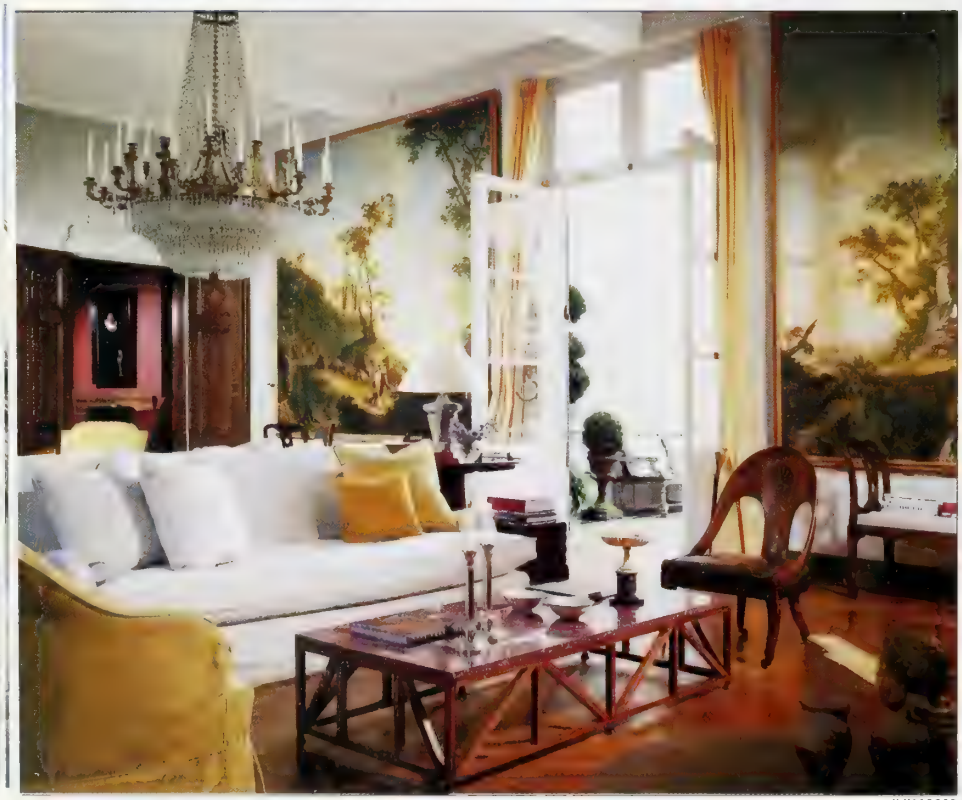
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Dorothy Draper & Company proved a fertile ground for Carleton Varney, who joined the firm in 1962 and is now its owner and president. "It was my first job in New York and the only one I've had. I've done every job in the office." He may not have worked anywhere else, but he has certainly made his mark on the design world. In addition to decorating residences, hotels and yachts, he has written 16 books and created eyewear, china and furniture (his new Dorothy Draper line will debut in the spring). Working on houses from Ireland to Palm Springs and on hotels in Fort Lauderdale, Michigan and New Hampshire, Varney laments the dearth of color and style in much of today's design. Of Elsie de Wolfe, Michael Taylor and Draper, he says, "They created one-of-a-kind environments that made them stars."



FEBRUARY

Axel Vervoordt



JULY 2003

Kasteel van 's-Gravenwezel
St. Jobsteenweg 64
2970 's-Gravenwezel
Belgium
32-3-658-1470
Fax: 32-3-658-3781



He began as an art collector and antiques dealer and has designed residences in London, Florence and Da as well as his native Belgium, but Axel Vervoo credits his mother as his greatest influence. every room she created a different atmosphe she made everyone feel at ease." He appears have inherited her gift. For Vervoordt, a ho should be "fully lived in. Every room should h its own character." Early in his career he resto a group of 16th-century houses in Antwerp, wh he combined his living quarters with space to hibit his antiques. "My clients asked me to cre this style, this warm feeling, in their homes." V voordt and his staff of 75 are now doing the sa in a variety of projects: two wine castles in B deaux, a yacht, and an apartment in Monaco.

Graham Viney



1 Bantry Steps
Bantry Bay, Cape Town 8005
South Africa
27-21-434-0592
Fax: 27-21-439-1046

It was a book that drew Graham Viney to interior design. Long involved in restoring colonial residences in his native South Africa, he was writing his *Historic Houses of South Africa* when the owner of a home he esearching asked if he would help redecorate a room. Today y takes on projects all over the world, including hotels in land and Cape Town, a Regency town house in London, a farm near Cape Town and a game lodge in Botswana. The nation of restoring old houses is, he explains, "making them as if they didn't need to be restored." Viney dreams of in- rs that are "less anonymous." His own residence in Cape n surely fits that description: "I created a ha-ha in the sky— ingless balcony that gives the effect of a sheer 500-foot drop the sea. No one will ever risk copying it."



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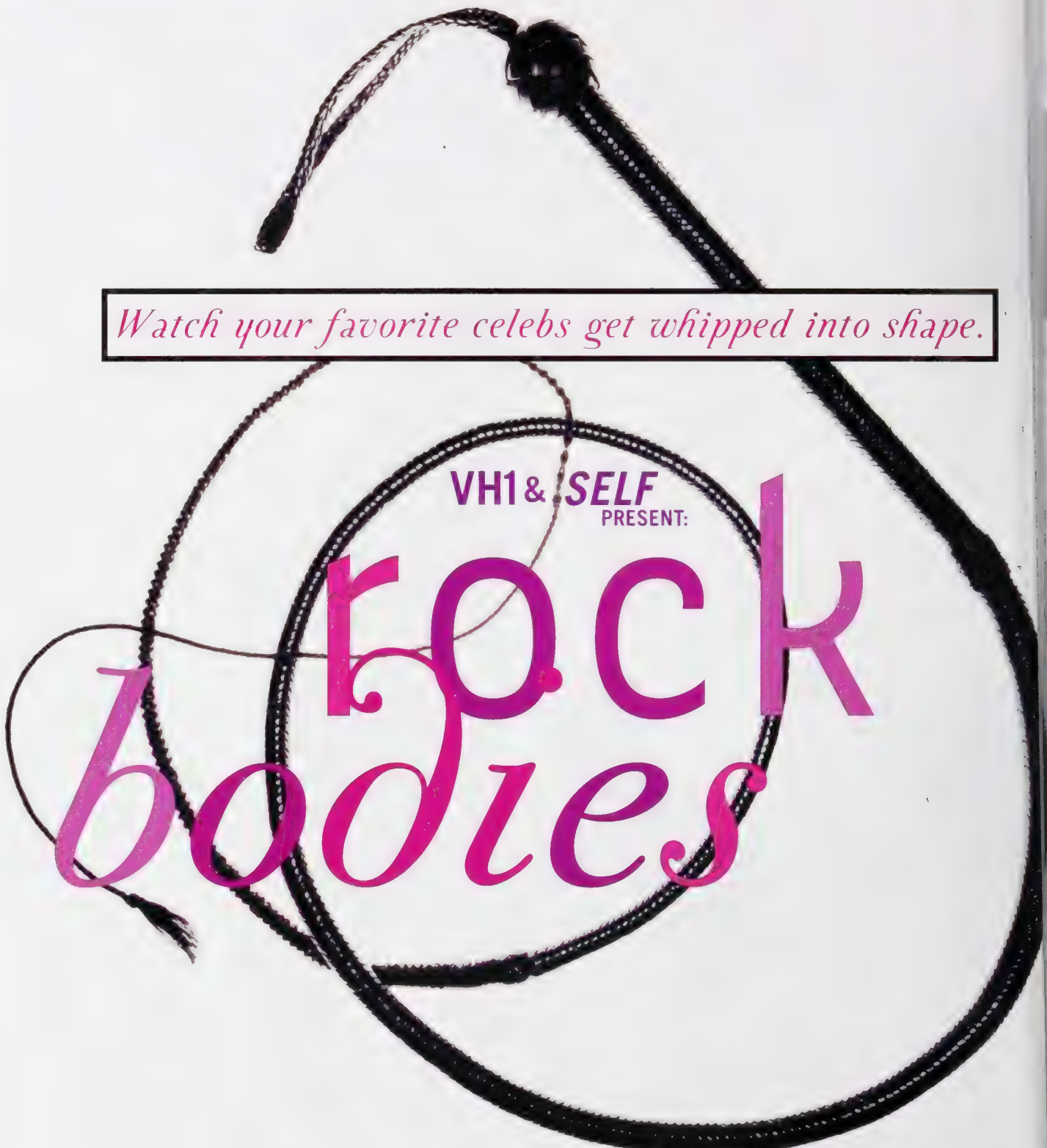
The Warner Group Architects
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805-969-5074
Fax: 805-565-3797

My father always wanted me to be a professional man," says Jack Lionel Warner, "and the architecture profession was the only one that even ir y interested me." Warner opened his office in 1966; today, u bering 11 people, the firm is involved in a variety of Califor- ia mmissions, including residential designs and remodels in ar Barbara, Manhattan Beach and Laguna Beach, as well as e vations and new buildings for the Monterey Peninsula o ntry Club in Pebble Beach and a redesign of the La Jolla o ntry Club. Something the architect would like to do but as t yet is to explore the use of new glass technology in his de- g "I'd love to put a glass floor in a house," he says. Another o ept that appeals to him is creating buildings with blank w es, which is what he did for his own house in Montecito. B k façades create a lot of intrigue and interest. The interior a o fulfill the promise set up by the exterior."



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Akira Watanabe



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Akira Watanabe does not emphasize the distinction between the residential and nonresidential projects his seven-member Tokyo-based architectural firm takes on. "Any building for me is a living environment for people," he says. "I see no difference between building types." He is particularly drawn to designing hotels and is now at work on a boutique hotel in Kyoto for which he is converting and expanding old wood structures—a project that allows him to exercise his passion for reinterpreting traditional forms and materials. His firm is also designing a couple of Japanese summer houses, one in the mountains in Karuizawa and the other by the sea in Atami. Watanabe, who cites his early exposure to "beautiful temples and shrines" as the catalyst for his becoming an architect, founded his firm in 1980 and has won a number of awards for his work. But he muses that he would have liked to be a pilot: "Flying has always been my dream."



continued on page 128

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New York, NY 10016
212-288-0996

I try never to repeat myself," says Matthew White, who divides his time between the East and West coasts. If his current projects are any indication, there's no danger of that. In Southern California he's working on a 19th-century apartment and a midcentury modern house; he's also doing a London pied-à-terre and an estate in upstate New York. Formerly a ballet dancer, he owned an antiques shop for 10 years ("I had 1950s chairs and 19th-century Italian chairs and everything in between"). George Balanchine and Billy Baldwin are influences: "Both understood line, proportion and gesture." In his own work, White seeks to avoid the "overwrought" feel of some traditional designs as well as contemporary statements that are "concerned with being hip at the expense of what's attractive. I'm interested in what's authentic."



SEPTEMBER 2000

Paul Vincent Wiseman



DECEMBER 2002

The Wiseman Group
636 San Bruno Ave.
San Francisco, CA 94107
415-282-2880
Fax: 415-282-2896



The world doesn't need any more McMansions or Schloss Gypsumborgs," Paul Vincent Wiseman says with a laugh. Though he has had his share of large-scale residential commissions, he says, "It's all about quality and doing it right. One perfect room is better than a monster house with cheapened details." The designer, who recently received an honorary doctorate from San Francisco's Academy of Art College, is now collaborating with architect Ricardo Legorreta for the second time. But he's fascinated with the possibilities of doing "an upscale hotel in an exotic locale—something that would be environmentally appropriate and designed from top to bottom to be connected to its site." He'd also love the chance to do the interiors for a house by Frank Gehry, a friend. "It would require such unusual furnishings."

Craig Wright



704 N. La Cienega Blvd.
Los Angeles, CA 90069
310-657-7655
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We're all feeling compelled to simplify our lives, and I believe that we'll look back to the past—to Art Déco, Russian Neoclassical furniture, riental decorative arts—and form a new minimal eclecticism," ys Craig Wright. "These particular trends stand up to the st of time and can be combined in interesting ways." Though 's no stranger to eclectic interiors, mixing antiques and re-oductions in often contemporary settings, Wright observes, We'd like to do a very proper, very pure French house with architecture that would support the interiors." Now design-g residences in Newport Beach, Beverly Hills and Monte-to, Wright also has a couple of unusual projects in the works—vo ranches in Jackson Hole, Wyoming. "One is a cross between New York loft and an Argentine estancia."



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Larry Yaw



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Larry Yaw has the soul of an artist. A founding partner of Cottle Graybeal Yaw, he says a lifelong passion for painting and sketching has led him to think of architecture as "intelligent sculpture." The Colorado firm employs 50 architects in offices in Aspen, Telluride and Vail. Yaw, having recently completed his own house in Basalt, sees an emerging architecture that is less dependent on historical references and more inspired by new technology together with environmental consciousness and a regard for the "character of place." His clients are "not hung up on familiar prototypes as a beginning reference point to the design process," he says. "They embrace the unexpected." He credits his partners (John Cottle, Doug Graybeal and Rich Carr) with the firm's design philosophy: "They reinforce the notion that architecture must evolve from original ideas—and that exploration and innovation are fundamental to solutions that look forward."



SEPTEMBER 20

Carlos Zapata



MAY 2002

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While working as design director for a commercial architect in New York, Carlos Zapata was approached by a couple to design thei Florida residence. "They wanted to see how my idea could be applied to a modern house." With tha 1991 commission, the Venezuelan-born architec started his own practice, which became a partner ship with Benjamin Wood in 1996. The firm has staff of 34, offices in Boston and Shanghai an projects ranging from residences to the redesig of Chicago's Soldier Field. "I believe in the exper imental aspects of modern architecture, the explo ration of new technologies and the use of innova tive materials," he says. In Ecuador he designed house with a lap pool that begins inside and can tilevers outward. "I prefer implied movement an gesture to achieve character in my work." □

ARCHITECTURAL DIGEST presents

OOMS WITH A VIEW

of Central Park

To celebrate the opening of the condominium residences of One Central Park at Time Warner Center, *Architectural Digest* invited 23 highly acclaimed interior designers to imagine room settings for New York City's most glamorous new property. Steps away from Lincoln Center, the Museum of Modern Art and the majesty of Central Park, the building—designed by architect and urban planner David M. Childs of Skidmore, Owings & Merrill—features apartments ranging in size from 1,283 to 8,400 square feet with loft-like expanses, dramatic layouts and commanding views. Here's what happened when these talents combined their remarkable vision with incredible vistas...



ew Time Warner Center at Columbus Circle.



Rendering of a room with a view.

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Off the elevator to the left is the nearly 4,000-square-foot Residence 73A. The impressive grand salon faces north and east with staggering views of Central Park, while other rooms face west, toward the George Washington Bridge and the Statue of Liberty. Just down the corridor, in Residence 73C, the views span all the way up the Park overlooking the East River to the Empire State and Chrysler Buildings, and as far down as the Statue of Liberty, in a home of more than 3,000 square feet.

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GEOFFREY BRADFIELD 73A

Geoffrey Bradfield Inc., 105 East 63rd Street, New York, NY 10021 212/750-1771

THE ENTRANCE HALL

An Art Moderne feel was Bradfield's choice for this spare, crisp interior. Classical plaster pilasters and mouldings—along with alternating upholstered and mirrored walls—accentuate the 10-foot-high ceilings. The furnishings are deliberately subtle, with the exception of the dramatic area rug in gunmetal and ivory.

Sources include: C. Stasky Associates; Stark Carpet; QuietRooms Technology/Wallcoustics; Interiors by Royale; Hyde Park; John Salibello Antiques; Nohra Haime Gallery; Richard Smith Studios.



ONE CENTRAL PARK

Architect David M. Childs pays tribute to the great prewar residential buildings along Central Park West such as the Majestic, the San Remo and the El Dorado, with the crystalline towers of Time Warner Center.


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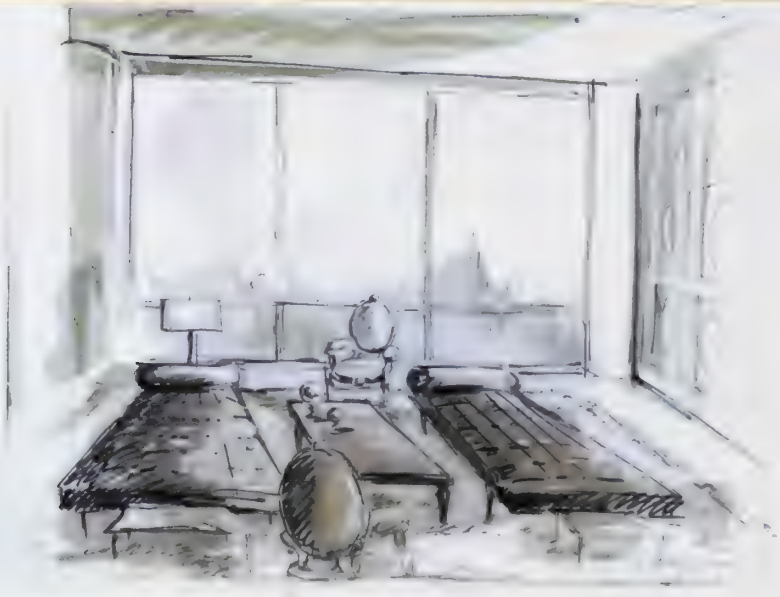
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JOANNE de GUARDIOLA

Joanne de Guardiola Design Inc., 20 East 49th Street, New York, NY 10021 212/753-6184



COCKTAILS ABOVE THE PAR

The lacquered snow white ceiling with mi chips shimmers above an eclectic mix of classic Mies van der Rohe Barcelona day beds and 18th-century antiques—all on a lo haired white fur carpet atop black-and-br zigzag lacquered floors. The walls are a white-on-white palette of circles within squares. An Old Master Panini oil painting contrasts with a de Kooning from 1958 in a room that is perfect for "cocktails above the Park."

Sources include: Adam Williams Fine Art; Carlton Rochell, Ltd.; EverGreene Painting Studios; Gagosian Gallery; H. M. Luther Antiques; Alan Moss; Janos P. Spitzer Flooring Co.; John Weidl Paint Associates; Mallett; Stark Carpet; Susan Huggins.

THOMAS BRITT

Thomas Britt Incorporated, 136 East 57th Street, New York, NY 10022 212/752-98

STARRY SILVERY DINING PAVILION

With walls papered in silver tea paper to reflect a sparkling sky, and a yellow silk-covered banquette and seat covers to add a touch of sunshine, the space becomes a heavenly galaxy. The layout, with two separate sitting areas, allows for a variety of occasions: smaller gatherings at the window table admiring the evening skyline, the cozy corner banquette for larger groups. These catty-corner dining areas give an open, airy feel, and create a center aisle through the room.



Sources include: Roth Painting; Jim Thompson; Decorators Walk; Second Life Upholstery; Roger Arlington, Inc.; Edward Fields; Ameringer and Yohe Fine Art; Windowchine; Window Modes; Kentshire Galleries; Newel Art Galleries; Bernardaud; Bernd Goeckler Antiques; Maison Gerard; H. M. Luther Antiques; John Salibello Antiques; Abat Jour; Seguso Viro; Bergdorf Goodman.

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SANDRA NUNNERLEY

Sandra Nunnerley Inc., 735 Madison Avenue, New York, NY 10022 212/676-0539



MURALS WITH A VIEW

The pattern of a vintage fabric with a 1940s sty found at a flea market on one of Nunnerley's shopping trips to Paris was the inspiration for t kitchen space. Drawing on the pattern, the larg wall panels flanking the windows are striking gla mosaic murals. In a color palette of ivory, black, charcoal and soft gray balancing out the visual interplay of both the organic and the floral, the murals lend a simple, bold sensibility.

Sources include: Studium; Bisazza; Hugues Chevalier Collection; Jean Karajian; The Designtex Group; Room Works; D. K. Interio Ltd.; 70th Art Gallery; Williams-Sonoma; Petrossian; DIAGEO; Sony; Nambé; The Container Store; Bed Bath & Beyond; Rayna Limoges; Borders; Christofle; Whole Foods; Jimenez Designs.

ELISSA CULLMAN

Cullman & Kravis Inc., 730 Madison Avenue New York, NY 10021

THE DEN OF "DON'TS"

This sanctuary celebrates life's so-called guilty pleasures. Vintage photographs of smokers and Iris prints of ephemeral smoke rings by Donald Sultan set the mood. Since a "smoke" is always more enjoyable when accompanied by a cocktail, the room has a wine vault with a custom bronze door for preserving wines, single-malt scotches and whiskeys. The hand-tufted wool area rug, a C & K original design called "Smoke Rings," was custom woven for the room by Beauvais Carpets.



Sources include: John B. Murray Architect; SilverLining Interiors; Metal Art Studio; Beauvais Carpets; Howard Greenberg Gallery; Pace Prints; Julius Lowy Frame & Restoring; Sterling Upholstery; Henry B. Urban; Pintura Studio.


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CRAIG WRIGHT

C. M. Wright Inc., 700 North La Cienega Boulevard, Los Angeles, CA 90069 310/657-7655



21ST-CENTURY URBAN STU

Inspired by the ancient library of Alexandria, Wright uses a collection o 19th-century Egyptian revival furnitu The étagères recall the Villa Kerylos in Beaulieu, and additional furnishings antique Russian and French. The cont porary bronze desk was created by Spanish artist Bruno Romenda. This h office/library is a re-interpretation of souvenirs of a scholar's Grand Tour.

Sources include: Stark Carpet; Home Couture/Thomas Quatrain Reproductions; Galerie Dutko; Capitol Glas C. M. Wright Studio; Therien & Co.; QuietRooms Techn Wallcoustics; Steven Ickert; Quatrain Antiques; Irma C Jerry Solomon; Galerie des Lampes; Roth Painting.

MARIO BUATTA

120 East 80th Street, New York, NY 10021 212/988-6611

UNDER THE RAINBOW

Buatta describes his approach to the room with his characteristically exuberant flair: "My first impressions of the master bedrooms were the dramatic views of Central Park on a rainy day, and I thought how wonderful to see a rainbow from below upon first waking in the morning. Rain or shine, I tried to create a cheerful, color-filled room to start the day!"



Sources include: Stark Carpet; Old World Weavers; Niermann Weeks; Daniel Barney Antiques; H. M. Luther Antiques; Kentshire Galleries; Newel Art Galleries; Yale Burge Antiques; John Rosselli; Cove Landing; Anthony Lawrence-Belfair; Beckley Bedding; Danny Alessandro; Edwin Jackson; Atabeigi-Weiss; Interior Management; deAngelis; Lexington Gardens.

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RODERICK N. SHADE

Roderick N. Shade Inc., 68 West 107th Street, New York, NY 10025 212/865-7616



THE MASTER RETREAT

The space off the master bedroom is a mixture of Art Deco, contemporary and traditional themes with the go of luxury and comfort. The fabric was designed by Shad as were the small tables and vanity table. The soft color scheme of white, sage green, beige and silver is restful a exudes a feeling of calm.

Sources include: Gary Buxbaum Co.; F. Schumacher & Co.; Brian Kehoe; Roderick N. Shade; Gracious Home; Patterson, Flynn & Martin; Joan Sherma Decorative Arts; Sandringham Ltd.; Decorators Walk; The Perfect Prism Ltd Renovations by Milton.

VICTORIA HAGAN

Victoria Hagan Interiors, 654 Madison Avenue, New York, NY 10021 212/888-1

THE GREAT ESCAPE

This modern woman's dressing room and bath is an homage to James Bond's women. A monochromatic jewel, each surface mirrors the light and views beyond. The closets are in white lacquer, as is the writing desk from Hagan's furniture collection, which doubles as a dressing table. The custom rug was patterned after Hagan's fabric line. Reflective mosaics line the bathroom walls.

Sources include: Victoria Hagan Home; Holly Hunt; Pollack; Poliform USA; Beauvais Carpets; Urban Archaeology; Bang & Olufsen; Stephen McKay; Optical Grays; J. Pocker & Son; Jonas Upholstery; Simonson & Baric.



ALEXA HAMPTON

Mark Hampton, Inc., 654 Madison Avenue, New York, NY 10021 212/753-4410



HIS MASTER BATHROOM

This sophisticated man's inner sanctum is a *gabinetto* for 21st-century living–a place to refresh, recharge and gathe forces before an evening of Jazz at Lincoln Center and dinn at either Thomas Keller's or Jean-Georges Vongerichten' restaurant, all located within Time Warner Center.

Sources include: J. Edlin; deAngelis; Kravet; Alexa Hampton/Greg Gurfein; Lee Calicchio, Ltd.; Stark Carpet; Frette; Guy Regal Ltd.; DCM Systems; Nicho Antiques; Pell Artifex; G. L. Lites-On; HB Lighting; Roth Painting; Franklin Tartaglio Dynaflow; Liberty Management & Construction; Sentimento Antiques; P.E. Guerin, In Gordon Foster Antiques; J. Pocker & Sons; Lou Marotta Inc.; Coconut Company.

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JUAN PABLO MOLYNEUX

J. F. Molyneux Studio Ltd., 29 East 69th Street, New York, NY 10021 (212/628-0097)



GUEST BEDROOM

The bed, the opulent centerpiece of the room, was custom-built to J. P. Molyneux specifications in the Chinese Chippendale style. It is fully upholstered in a merlot-colored silk velvet. The floor is hand-tooled leather tile in a herringbone pattern. Set in the faux tortoise and ebony finished wainscoting are custom panels with Chinese style detail; gold silk upholstery bridges the wainscoting and the crown. The chair is a 19th-century design made for Madame Recamier and signed by Jacob, and is covered in a hand-gauffraged, custom-printed fabric.

Sources include: Hyde Park; Charles Jouffre; Stroheim & Romann; Avery Boardman; Prelle; Scalamandré, Blanche P. Fields; Maya Romanoff; Pratesi; Feigen Contemporary; Floris of London; H. M. Luther Antiques.

ROBERT BRAY & MICHAEL SCHAIBLE

Bray-Schaible Design Inc., 30 West 10th Street, New York, NY 10018 (212/354-7525)

THE ENTRANCE HALL

Bray-Schaible created this entrance hall to be a common thread between all of the rooms connected to the space. Keeping it simple and calm, the designers used a 17th-century Japanese screen, an Alen MacWeeney photograph and a Kenneth Noland painting as focal points.

Sources include: Patterson, Flynn & Martin; Roth Painting; R. C. Metell; Kentshire Galleries; Naga Antiques; Kenneth Noland, William Ameringer Gallery; Alen MacWeeney, Susan Youngbluth; Amy Perlin Antiques.



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Scott Snyder Inc., 150 East 58th Street, New York, NY 10155 212/230-1811
209 Phippe Plaza, Palm Beach, FL 33480 561/659-6255



THE DRAWING ROOM

A lofty aerie, Snyder's Drawing Room speaks of luxury and comfort. Old World charm meets new world architecture in an interior that is both inviting and reassuring. The space serves as a place for both entertaining and relaxing while surrounded by a collection of books.

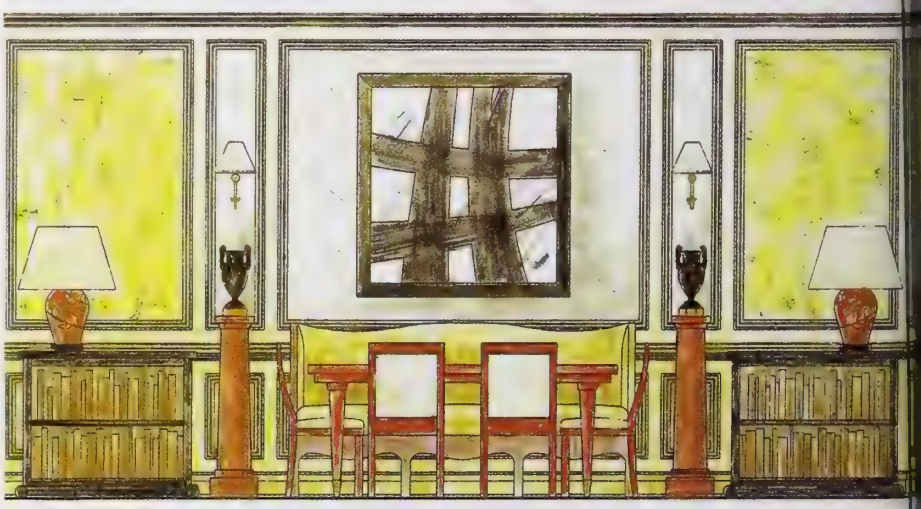
Sources include: Old World Weavers; Stark Fine Furniture; Scott Snyder Collection; Seidenberg; Mary Alexander; Jonas Upholstery; Samuel & Sons; John Boone, Inc.; FJ Hakimian; Meridian Fine Arts; Florian Papp Antiques.

GREG JORDAN

Greg Jordan-New York, 504 East 74th Street, New York, NY 10021 212/570-44

LIBRARY DINING ROOM

The room is multi-use: ideal for entertaining guests, hosting a family dinner, or as a library reading room. Wall panels, some of which are mirrored to expand the light and bring the views inside, are delineated by mouldings. The mood of the room is conveyed by the floral cotton in the remaining wall panels, hand-embroidered from a Turkish design. The carpet is custom, derived from a Scandinavian Art Deco rug.



Sources include: Clark Construction; Glen Zekko Painting; FJ Hakimian; Doreen Interiors; Manhattan Shade & Glass; Buccellati; Scalamandré.

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BREAKFAST ROOM/KITCHEN

To bring light into the room, a silk "window" treatment is hung around a slightly aged mirror. The ceilings are done in a soft blue to represent the early morning sky, and the walls are papered in a tightly woven cotton and stenciled with a Charbonnet design. The firm also made the custom table and four chairs, which are arranged with a hand-embroidered beaded tablecloth and napkins; this detail evokes elegance and glamour. The chandelier is a whimsical pagoda-shaped fixture.

Sources include: Pell Artifex; Capri Upholstery; Elezaj Ltd.; Joe's Fabric; Interiors By J. C. Landa; Crate & Barrel; Flying Fig; Patterson, Flynn & Martin; Sundial Schwartz; Two World Arts; American Primitive; Trengove Studios; Kenneth Noland; Liberty George; Nicholas Dervichian.

STEPHEN SILLS & JAMES HUNIFORD

Sills Huniford Associates 30 East 67th Street, New York, NY 10021 212/988-1616

MASTER BEDROOM

Sills Huniford designed the master bedroom of Residence 73C to take its cues from the Central Park views. An eclectic combination of antiques and modern furniture from their Dwellings line is accented by a fresh green palette, an earth-toned carpet and luxurious natural materials. Garden references in the Flemish tapestry from FJ Hakimian echo the landscape, which is framed by a window treatment of rich green panels.



Sources include: Dwellings; Stark Carpet; Wolf-Gordon; Scalamandré; FJ Hakimian; Nuzzi Paint; Off the Wallcovering; Florian Papp Antiques; Delorenzo Antiques; H. M. Luther Antiques.

ONE CENTRAL PARK

The designer marble kitchens at One Central Park are outfitted with Varenna cabinets; Miele ovens and dishwashers; Sub-Zero refrigerators and freezers; and Elkay double sinks.



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THOMAS PHEASANT

Thomas Pheasant, Inc., 1029 33rd Street, NW, Washington, DC 20007 202/337-6596



THE GUEST ROOM

Located at the far end of the apartment, away from the active living spaces, the room makes a great retre for the occasional guest. It may also b used by the owners for private writing reading or just to break away. The bri liant light of the southern exposure is tempered by the floor-to-ceiling scrim which provides a filtered city view. Thi window scrim, along with the ivory palette, enhances the sense of serenity.

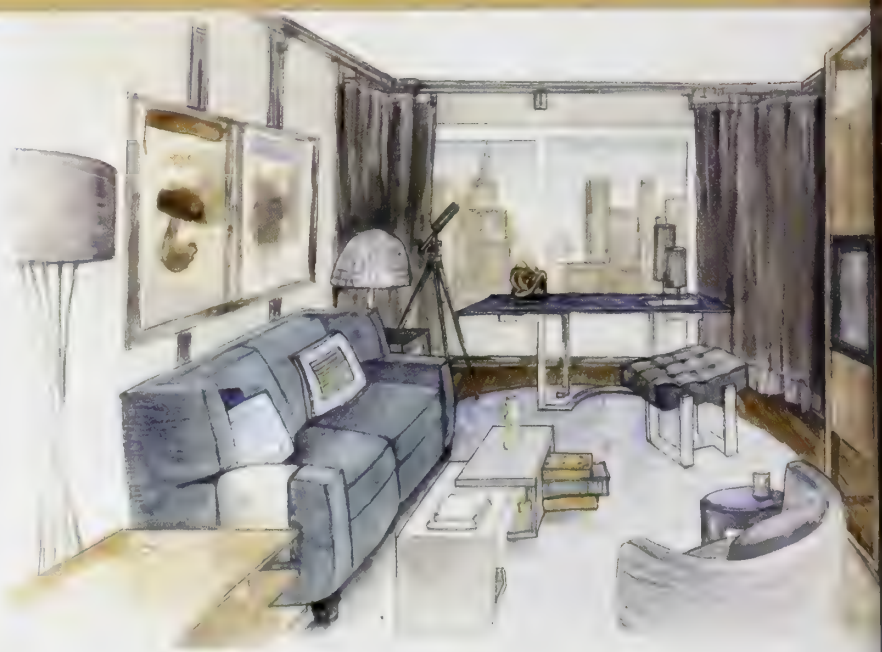
Sources include: Thomas Pheasant, Inc.; Martin Patrick Evan; Roman Thomas; Lucas Schoormans Gallery; Kouros Gallery; Larsen; Edelman Leather; Joseph Noble; Rogers & Goffigon; Waterworks.

CAMPION A. PLATT

Campion A. Platt Architect, PC, 152 Madison Avenue, New York, NY 10016 212/779-3835

A CRYSTALLINE SKY OASIS

Quiet but not shy, the owner of this handsome media den returns to his celestial oasis. The urban palette and customized furnishings and finishes reflect a bold interest in the elements, sky and silky creature comforts. Combed plaster walls and gunmetal curtain systems envelop and layer, completing a unique audiovisual aesthetic and framing the sparkling city all his own.



Sources include: Campion A. Platt; Frank's Specialty; Heather Mosher; Manzanares Vita Nova; Mary Egusquiza; Ricardo Brizolla; And Bob's Your Uncle; Amiel and Phillips Fine Art; Jim Thompson; Bergamo; Trans.LUXE; Cortina; Jordache; The Glass Eye.

ONE CENTRAL PARK

Celebrity chefs at Time Warner Center at Columbus Circle include Jean-Georges Vongerichten, Thor Keller, Masa Takayama and Gray Kunz.


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MATTHEW WHITE

Matthew White Interior Design, 115 West California Boulevard, Pasadena, CA 91105 626/403-1730
527 Third Avenue, New York, NY 10016 212/288-0996

THE POWDER ROOM

White designed this small space as an exotic and refined Rajastani box. It recalls the sumptuous details of India, yet is uncluttered. The textures are rich, while the colors are in quiet tones of sand, pewter, mottled chocolate, straw and silver. On the walls are nine identical mirrors by White. Their elegant forms, which nod toward classical India in a modern way, are rendered in hand-forged iron, then silver-leafed and filled with custom-engraved antique mirrors.

Sources include: Toby Nuttall; Henry B. Urban; Liberty Restoration Inc.; Paul Ferrante Inc.; Matthew White Interior Design; Clarence House.



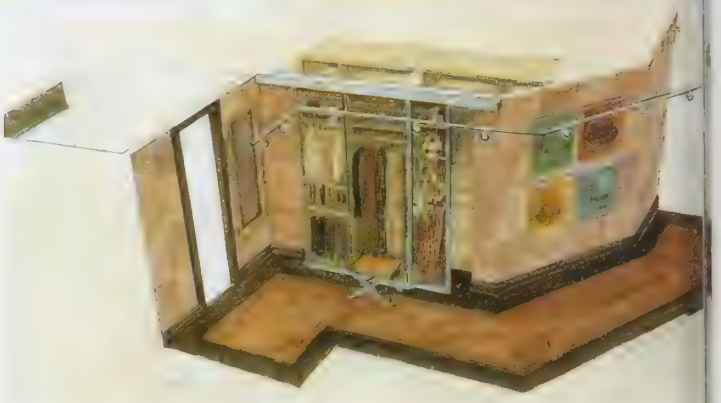
SAMUEL BOTERO

Samuel Botero Associates, Inc., 309 East 52nd Street, New York NY 10022 212/935-51

HIS DRESSING ROOM

This personal space offered Botero the opportunity to try new ideas, such as removable terry cloth wall panels in the bath and movable towel racks on tension poles. The modular closets are hidden behind doors with faux marquetry paintings of a closet interior and tobacco-colored suede lines the dressing room walls.

Sources include: Alpha Workshops; Poliform USA; Tre Piu/Nova Studio International; Joseph Stabilito; Newel Art Galleries; Edelman Leather; Penna Inc.; Lighting Collaborative; AM Collection; Astrid Design.



CHARLES ALLEM

Charles Allem Designs Inc. 51 East 12th Street, New York, NY 10003 212/707-9831
10390 Santa Monica Boulevard, Los Angeles, CA 90025 310/286-9605



A SOPHISTICATED RETREAT

Allem's priority was to create a spa refuge, an essential for today's fast moving lifestyle. The tranquil colors are silver, ice gray and white, with an organic accent of dark wood. The tub is placed in the corner of the room, overlooking the spectacular view—a great way to begin one's day or end the evening.

Sources include: Pratesi; La Regance; Clarence House; Roth Painting; Waterworks; Barneys New York; Leslie Sacks Fine Art.

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BY DESIGN



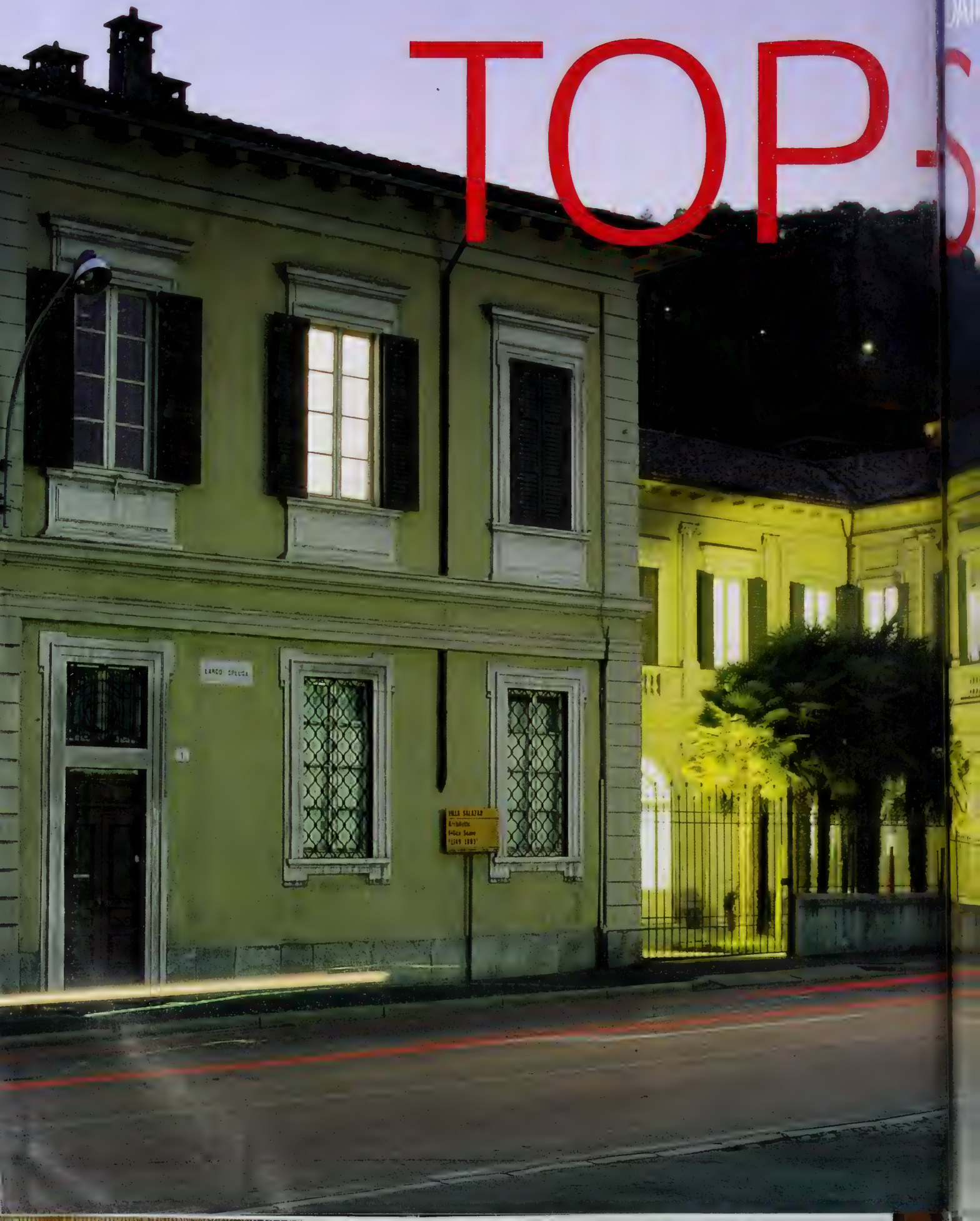
The world of automotive design ranges from the detailed brushwork of the pinstriper working alone in his garage to the dazzling new model dreamed up by dozens of people working together over several years. It's as wide as the open road and as fast-moving as traffic on the autobahn. And it's celebrated here.







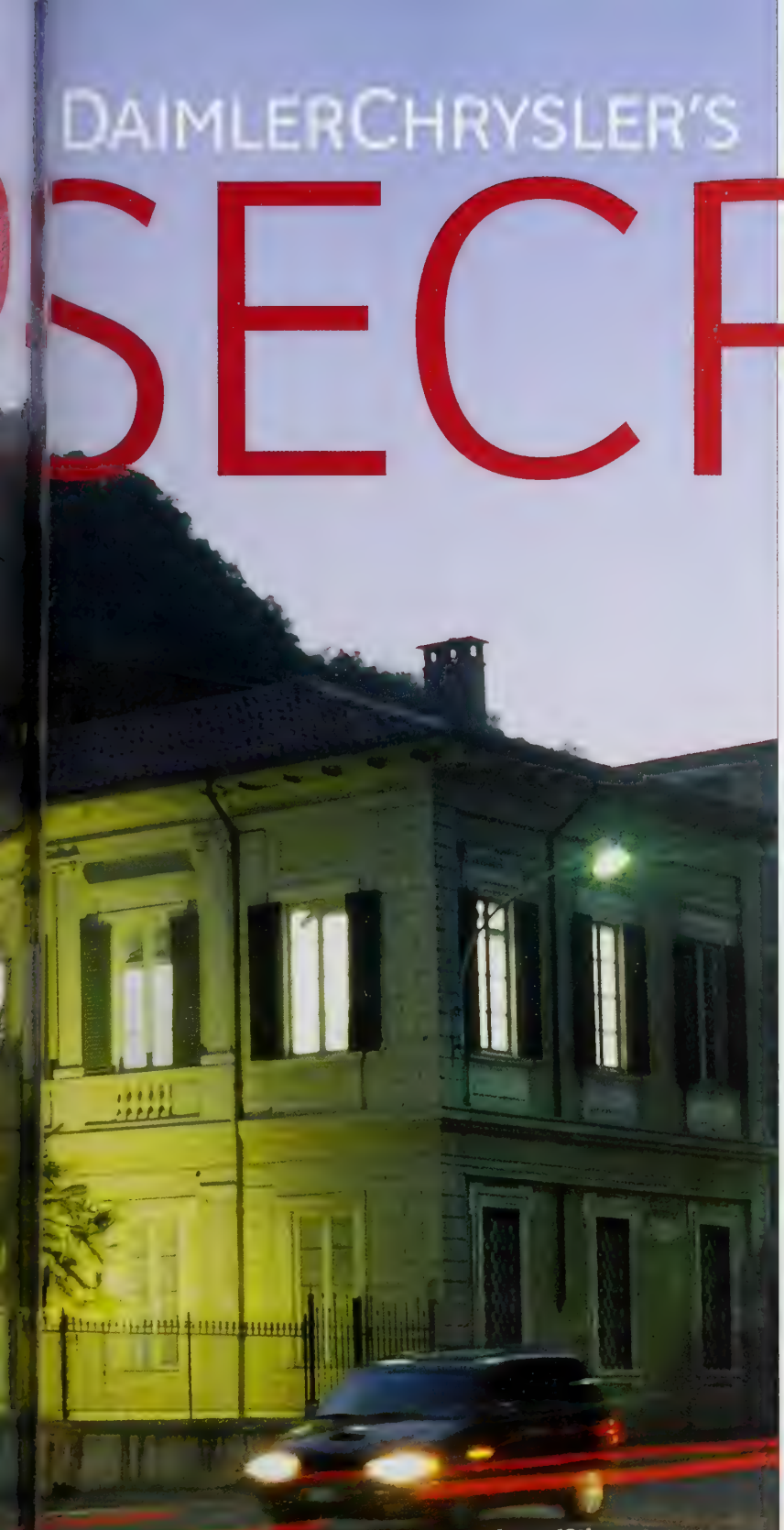
TOP-5



DAIMLERCHRYSLER'S SECRET DESIGN LAB

At a Sprawling Italian Villa, a Team of Designers Is Combining Science with Style to Revolutionize Automotive Interiors

Text by Mark Ginsburg
Photography by Theo Westenberger



In an 18th-century villa on the shores of Italy's Lake Como, specialists at DaimlerChrysler's interior design lab, known as Advanced Design Italia (ADI), are ushering in the future of Mercedes-Benz interiors.

People are always a little shocked when I say we're working on 2009," says Verena Kloos, the managing director of DaimlerChrysler Advanced Design Italia (ADI). "We're already functioning in the future with the information we've gathered in the past."

Kloos is speaking from her headquarters at the Villa Salazar, an 18th-century Neoclassical building in Como, Italy, formerly owned by Gianni Versace. Responsible for planning and designing passenger-car interiors for Mercedes-Benz, she's one of the most powerful women in the automotive industry.

In the early 1990s, when Kloos was barely 30, Volkswagen sent her to California to head its first U.S. design studio. By the end of the decade she'd moved on to the team that developed the phenomenally successful microcar, the smart, in Europe. In 2000 DaimlerChrysler dispatched her to Italy, where she now leads a group of 17 designers from the worlds of fashion, interior design, engineering and automotive design. The influence Kloos has had on Mercedes' mass-production cars will finally start to show in the 2005 model year.

"Como is the end of the Silk Road and is famous for silk and wool production," Kloos notes. "Milan, nearby, has at least a thousand design consultancy firms. They're small, agile and creative—and very fast-moving. It's wonderful." These firms are ADI's lifeblood, allowing it to take a futuristic approach to car interiors, incorporating glass, wood, metal and fabric applications that transition methodically from sketch to clay model to mock production car. The work that Kloos and her colleagues begin today must retain its appeal for 20 to 25 years. In other words, the 2009 interior that ADI is designing right now will finish its production run after a seven-year cycle in 2016—and is expected to remain fully roadworthy until 2025. "Automobiles are the most complex consumer products that exist," she says.

The design process in Como begins as a mere construct in a sea of abstractions. Someone suggests a vehicle for two people on a holiday, for example, or something for the young urban couple—of the future, naturally—with kids. The brief takes into account lifestyle, income and spatial requirements. As the process moves forward, Kloos's team shares its information with one of the Mercedes-Benz exterior group studios in Japan, Germany or the United States. "For a long period of time, data moves both ways, and it's a dynamic process," she says. "We get closer and closer, and then suddenly a parameter changes—a



Verena Kloos (left), ADI's managing director, balances utility with luxury. She likens her mission to a shoe designer's: "Somewhere between a Birkenstock and a Gucci stiletto, there's a beautiful shoe you can walk in."

"Our design position is to conceptualize an excellent product, respecting function, for sure, but not before aesthetics," says Verena Kloos.



A classic Mercedes-Benz 300 SL roadster (below), parked at ADI's entrance, provides inspiration to passersby. BELOW RIGHT: Designers work beneath a ceiling mural bordered by trompe l'oeil moldings.





Images from designers' computers can be transferred to the lab's "power wall," which allows several people in a room to simultaneously view virtual models, such as this prototype for a steering wheel.



Past and future intersect regularly at ADI, such as when a designer carrying a steering wheel passes a detailed technical drawing of a new Mercedes, displayed on a centuries-old mosaic floor.

As people spend more time in their c[illegible]aign can now determine exterior design.

Among the fruits of ADI's labors is the interior of the Vision GST (below), marked by handcrafted leather, wood and aluminum. The concept car debuted at the 2002 North American International Auto Show. BOTTOM: A mural from ADI's ceiling.



breakthrough in technology us to use a space-saving de stance—and our work cha one day, it freezes into place

Traditionally, automotive begun with the exterior sh has then influenced the inte cially with a car like a Mer which is loaded with iconic people spend more time in however, they're becoming tive to the architecture, t where interior design can mine exterior design.

"Exterior design is abo a sculpture, something yo around, using small-scale m can be digitized or compu Kloos says. "With interior always use a one-to-one scal it has no meaning at all. You and have a sense of the roo where the A-pillar's going, the dashboard will be. If yo tion of the roofline is that it completely changes your fee





approach, which is usually n of the designer," she says. examples to the "strict and gineers to warm them up. n position is to conceptualize t product, respecting func- e, but not before aesthetics." esthetic has been changing. tion, she looks to contempo- h as the work of Anselm Kie- of fashion—"pieces that are tile and rough"—and feels n furnishings at the annual Mobile in Milan have become leaning toward real things o cushioned, not so pamper- ys. "Why shouldn't a seat be recognize its contour?" man woman running a busi- y, Kloos has had to adjust to gs, especially time manage- dapted," she says. "I'm still lived for many years in the tes, and I adapted to the con- venience and what-you-see- u-get. And I loved my time in But here in Italy I've learned of the so-called Old World, ticity. And I really started to it again." □

Finishes for various Mercedes exteriors and interiors are applied to disks (above) that designers evaluate side by side, to determine which combinations work best with one another and with interior fabrics.

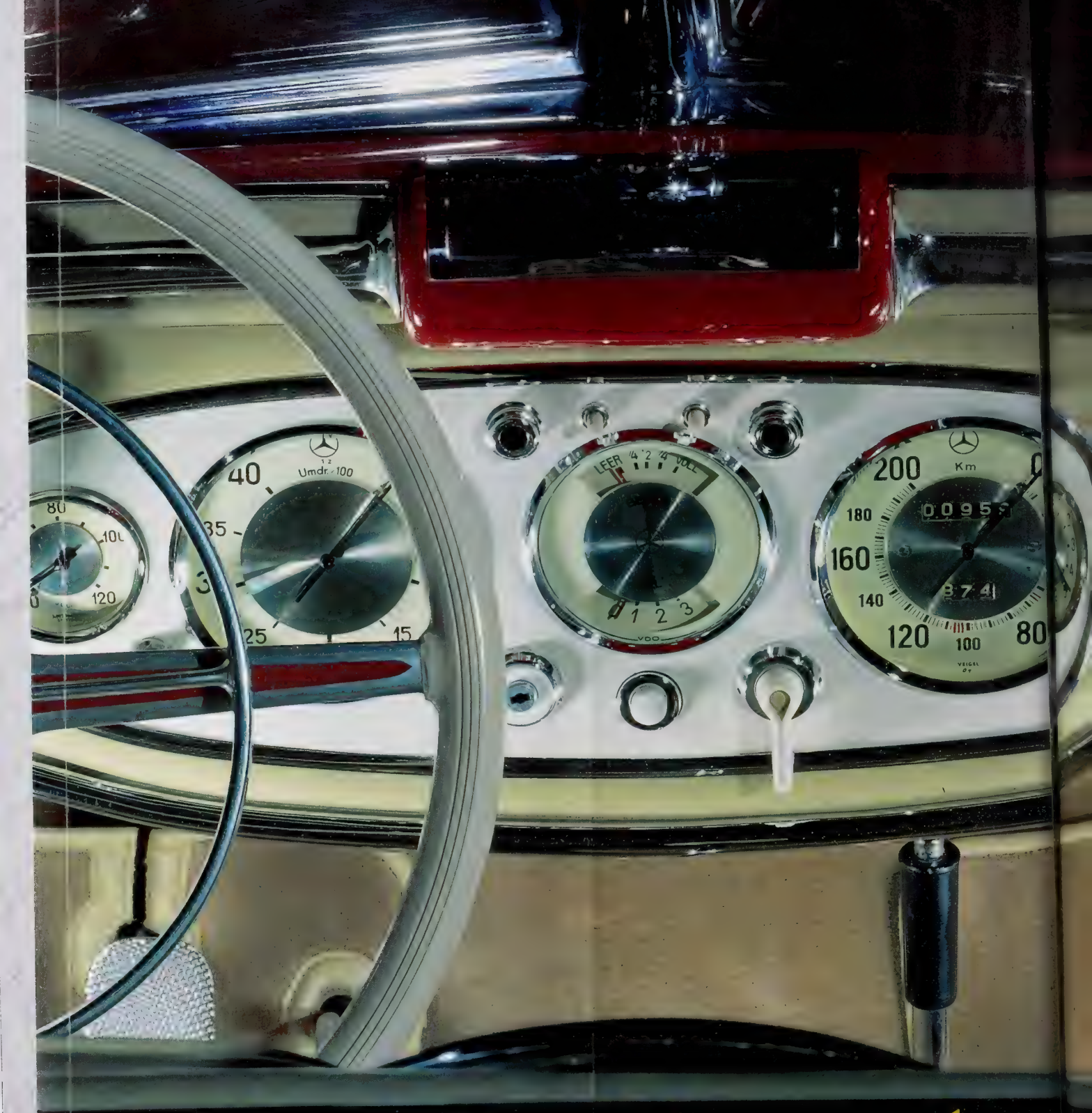
A designer models a dashboard out of clay (preceding page). Though ADI uses the most current high-tech computer design programs, Kloos and her staff have not abandoned older, tried-and-true methods.



Past and future intersect regularly at ADI, such as when a designer carrying a steering wheel passes a detailed technical drawing of a new Mercedes, displayed on a centuries-old mosaic floor.



Mercedes-Benz 540K (1938), Germany



The Dashboard– an Appreciation

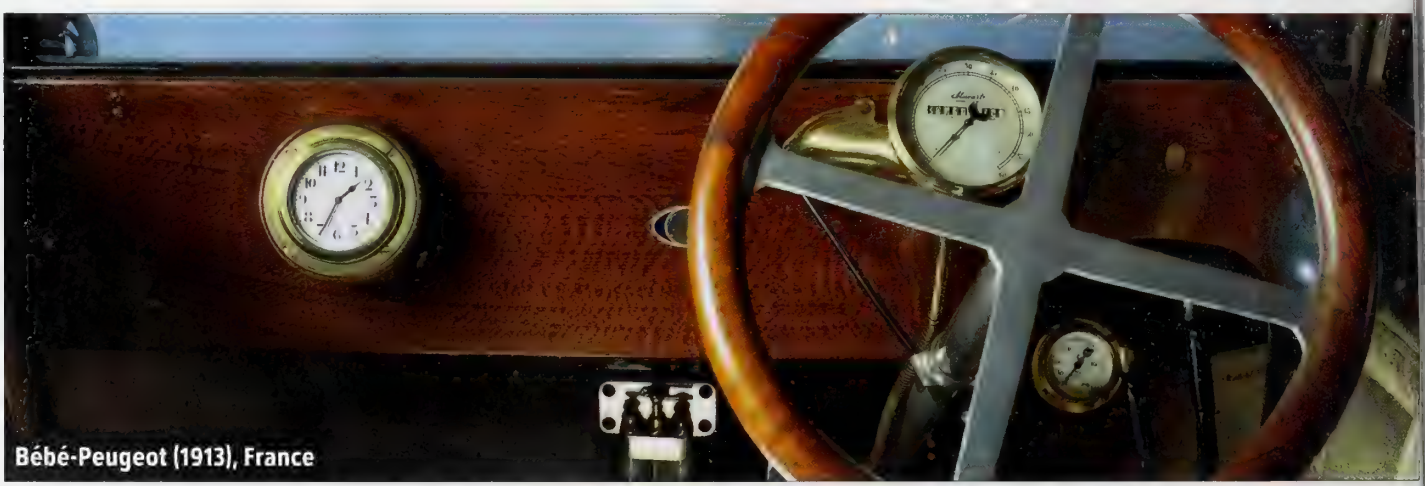


As the Part of a Car Most Familiar to Its Driver, the Dash Becomes the Face of the Machine Revving Below, the Symbol of Its Daring and Distinctive Design

Text by David Holland
Photography by Colin Turner

The octagonal shape of the Midget PA's gauges reflects the MG logo. The large dial at right is a rare combination tachometer/speedometer. PRECEDING PAGES: The Mercedes-Benz 540K's steering wheel has a chrome horn-ring.

Every nuance of the designer's imagination was explored, just as it would have be



Bébé-Peugeot (1913), France

Looking back from the 21st century, it seems strange that such a prosaic item as a piece of wood or canvas used to protect the coach- or dray-man from the worst that nature and the horse could throw at him would evolve, within 100 years, into such a sophisticated and essential part of the automobile, and thus part of our everyday lives. The dashboard, which started as the obvious and convenient place to put all the bits and pieces apart from the actual driving controls, gradually became a very important working area for the driver. Its dials and gauges provided basic information on the manner of the vehicle's going—or impending mechanical disaster. Soon the commercial importance of the new transport industry inevitably attracted the makers of precision instruments and electrical wares.

At this stage, early in the last century, the car owner could begin to take pride in and derive a feeling of well-being from the quality, extent and appearance of his dashboard, perhaps showing it off as one of the most impressive parts of his motorcar. At the highest level of design and cost, the dash reflected his lifestyle; if he owned a humbler machine, it at least demonstrated his expertise and knowledge.

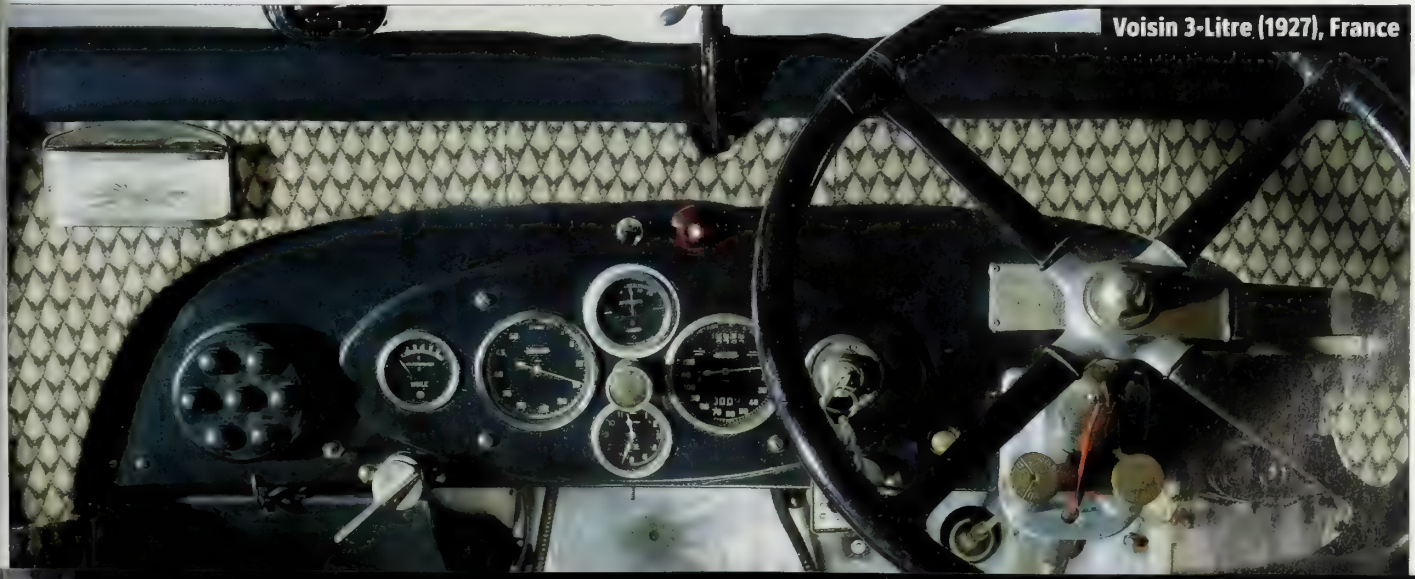
MG Midget PA (1934), Great Britain

tecture, fashion or furniture, so that automobiles became a stylist's dream world.

So it progressed that, during this century-long love affair with the automobile, every opportunity was taken to adopt shape and form, materials and color. Every nuance of the designer's imagination was explored, just as it would have been in the field of architecture, fashion or furniture, so that automobiles became a stylist's dream world if he was given enough freedom and financial encouragement.

Consider one's normal reaction upon seeing at the curb an exotic car from a previous era or even a brand-new model of a well-known make: What do you do? Chances are you will almost immediately peer into the window to appraise the dashboard and controls—instruments, steering wheel and gear lever—and, if you are highly modern, probably the air-conditioning controls and satellite navigation system. You might then

A bulb horn, a Breguet eight-day clock and a speedometer on a brass stalk are features of the Bébé-Peugeot (opposite). BELOW: The Voisin 3-Litre's dash, upholstered in Art Déco fabric, includes a Lalique glass ashtray for passengers.



Voisin 3-Litre (1927), France



Cord 812 (1937), U.S.A.

The owner could derive a feeling of well-being from the quality, extent and appear

The racing dash of the single-seater Aston Martin DBR4 GP has a wooden steering wheel with protruding rivets that enhance the grip (below). OPPOSITE: The Corvette's radio speaker and speedometer mimic racing cowls.

look at the upholstery, before a critical gaze at the bodywork and the wheels.

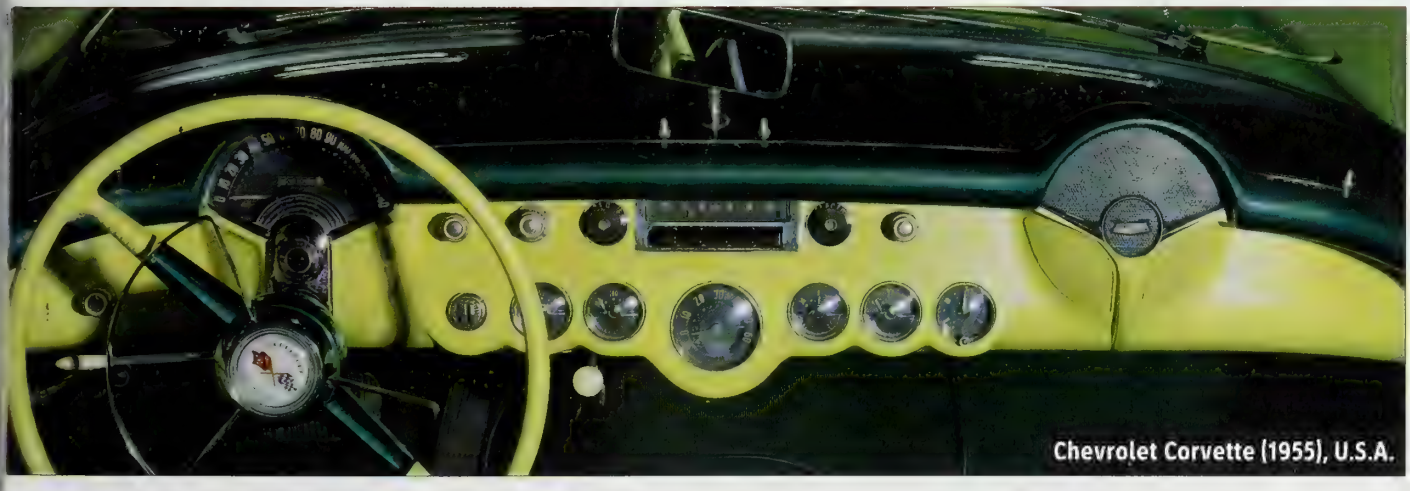
Did architecture play any part in this design genre? It most definitely did, as evidenced by the beautiful upright oval of the Edwardian Delaunay-Belleville, the Palladio-inspired edifice of the Rolls-Royce, the pure Gothic of the 30/98 Vauxhall in its vintage form, and the influence of George Cole's Odeon cinemas on 1930s Detroit. The impact of inter-war European luminaries such as Walter Gropius can clearly be detected in the new-wave fashions that combined minimal fuss and bother with outrageous shapes and colors in the simplest form. Le Corbusier had a close association with Gabriel Voisin, the highly respected designer and manufacturer of probably the most avant-garde motorcars seen on the boulevards and the racing circuits throughout the 1920s and '30s. Curiously,



Aston Martin DBR4 GP (1959), Great Britain

The Cord 812, with its engine-turned main panel, uses a rheostat to dim the dash lights to a green-and-gold glow. Aircraft-style levers control the throttle, exterior lights and choke. Handles raise the pop-up headlights.

s dashboard, showing it off as one of the most impressive parts of his motorcar.



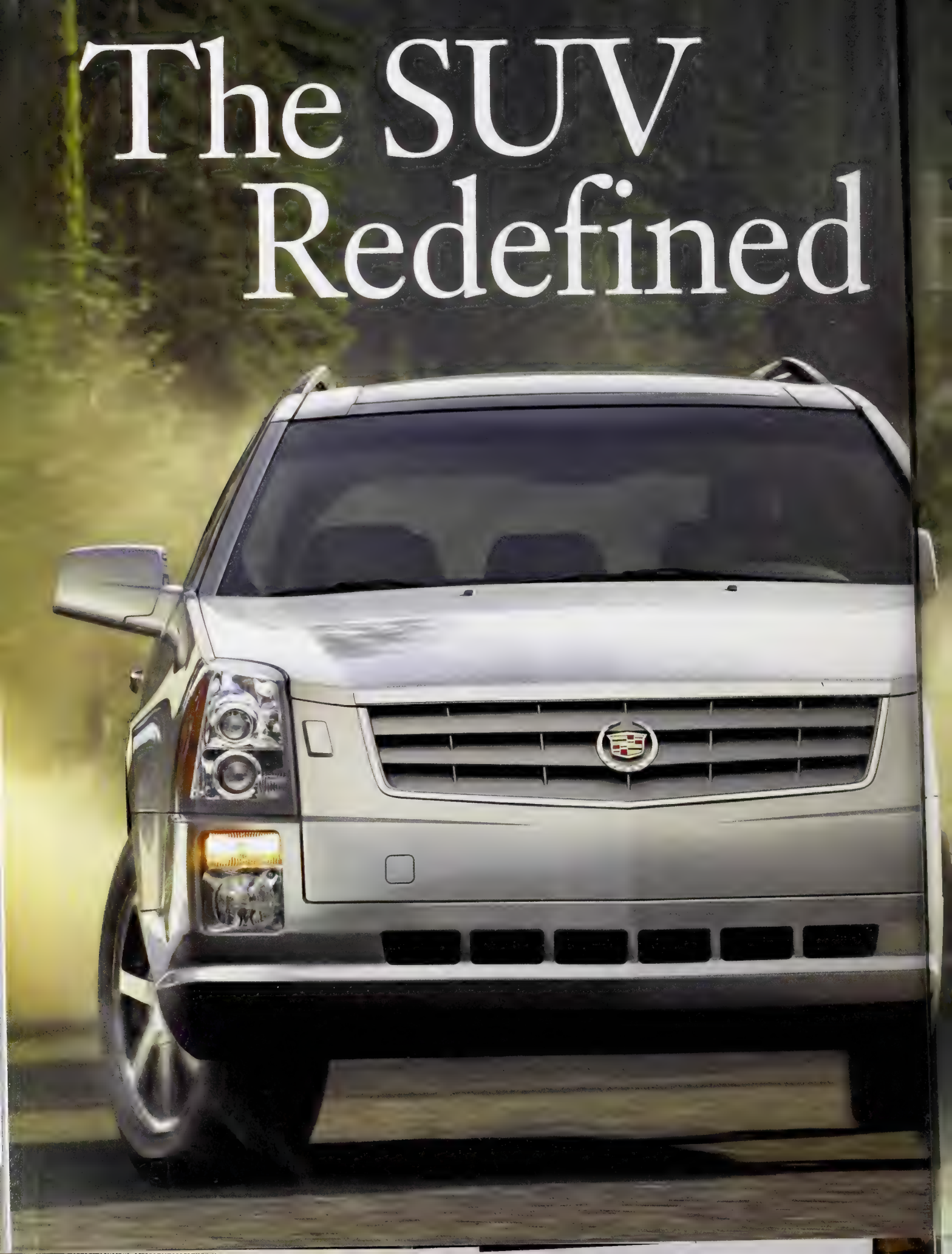
Chevrolet Corvette (1955), U.S.A.

n light of Le Corbusier's well-known penchant for form transcending mere decoration and his reputed insistence on economy in all but the bare essentials, the surviving examples of these motorcars show quite extravagant, complex treatment of interiors. They have lots of bells and whistles, dashboards akin to those of light airplanes, and the use of some very weird Art Déco materials, together with unusual windshield shapes, huge exterior luggage boxes and rather misguided sudden-chill drop-down windows.

Did Zora Arkus-Duntov, with his postwar designs for cars such as the Corvette, or Harley Earl, with his dream cars for General Motors, fit into this category of treating automobiles as a type of mobile architecture? One is surely tempted to regard the celebrated Gordon Buehrig's work through the mid-1930s for Erret Lobban Cord's eponymous marque and Duesenberg as monumental in its breathtaking exuberance and colossal majesty. This adventurous spirit flowed over into cars such as Hudson's Terraplane, which had all its functions and information contained within one large oval glass-covered pan-

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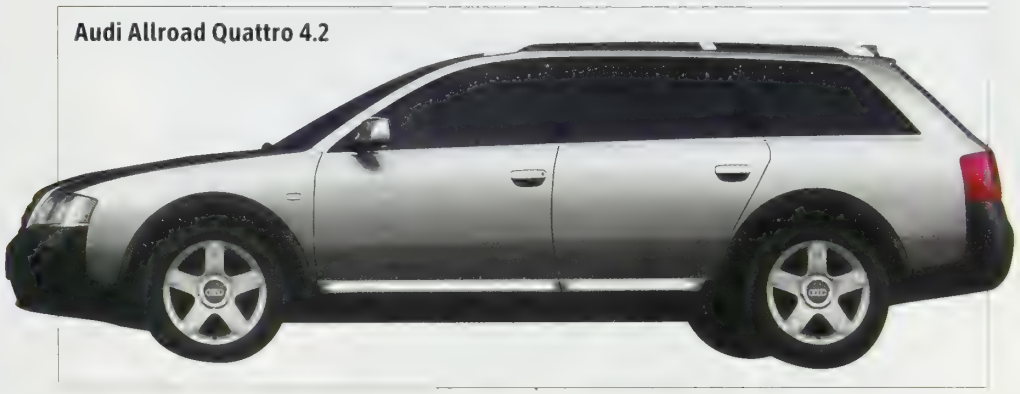
The SUV Redefined





Cadillac SRX

Audi Allroad Quattro 4.2



Today's Sport Utility Vehicles Steer Clear of the Boxy Shapes of Yesterday and Drive into New Territory

By Phil Patton

To judge from the new crop of vehicles arriving on the automotive scene, manufacturers must be big fans of John Edward, whose television show *Crossing Over* channels the souls of the departed. *Crossover* is the new buzzword in Detroit. Moving beyond trucks and SUVs, crossovers channel our favorite vehicles of the past—station wagons, pickups—in varying proportions.

Some look like cars but drive like trucks; others look like trucks and drive like cars. Most are somewhere in between. Maybe it's Nickelodeon's cartoon *CatDog* auto designers are watching. Crossovers are a strange breed that marks the next stage in automotive evolution.

Like Luther Burbank, automakers are not content to leave evolution in nature's hands. They are impatiently cross-breeding our favorite vehicles and hastening the process. Fundamentally, while trucks and traditional SUVs are built of bodies attached to rugged frames, crossovers use unibody construction, like cars, and have softer rides and better handling.

Examples include Chrysler's Pacifica—part wagon, part minivan, part SUV—which arrived last summer, and Cadillac's new SRX, with three rows of seats and a vast sunroof. The Lexus RX 330 (successor to the pioneer of the class, the RX 300) brings elegance—an optional air suspension system, an optional navigation unit, real maple or walnut on the dash—to the crossover. Infiniti's FX45, whose striking body style, with a hunter's face and muscular haunches that make it seem poised to leap, is described by its designers as a "bionic cheetah." Nissan offers the Murano, which looks like a less fearsome Infiniti, and Ford will bring out its Freestyle this year.

Porsche's Cayenne looks more like a crossover than the rugged SUV it is under the skin. The Volkswagen Touareg is the milder sibling of the Cayenne. Pikes Peak, Audi's wagonlike concept car, has the likely shape of the sibling to come.

In 2002 crossovers accounted for only about 8 percent of North American light-vehicle sales, but the figure is predicted to grow to nearly 20 percent over the next five years. SUV sales continue


Volvo XC90 T6 AWD


BMW X3 3.0i


Infiniti FX45


Volkswagen Touareg V6

to rise, but more and more of us ar finding fault with them.

This is not because of "SUV guilt," i should be noted, before Arianna Huf fington and Bill Maher start congratu lating themselves on their persuasiv powers. SUV buyers tell auto researcher they still like four-wheel drive, generou interior space and high, or "command," seating; they are tired of the noise, rough ride, difficult access and poor fuel econ omy—the last not necessarily because they want to save the planet but because rising gas prices and frequent fill-ups crimp their lifestyles.

Psychology as well as practicality plays a role in the change. A recent research report from Strategic Vision, a San Diego firm that tracks driver preferences, found that basic SUVs "fell short of meeting owners' emotional needs." According to Daniel Gorrell, the company's vice president, people want luxury and a sense of control, along with a sense of fun and freedom.

But, Gorrell says, the SUV has had a profound impact on all vehicles—even future family cars. Now, for instance, "command" seating arrives in future family sedans such as Ford's upcoming 500. SUVs reminded drivers of the pleasures of riding high, once noted by E. B. White, when he declared that the tall seat of the Ford Model T made him feel "a man enthroned"—a king of the road.

Crossovers will multiply, Gorrell says, but will follow no simple recipe. "We're going to get a lot of arranged marriages," he predicts. "Some will be the Princess Bride, some the Bride of Frankenstein."

Whatever the result, the name will likely remain elusive. Few makers actually call their vehicles crossovers.



Chrysler Pacifica

Crossovers will multiply, says Strategic Vision's Daniel Gorrell, but will follow no simple recipe. "Some will be the Princess Bride, some the Bride of Frankenstein."

CUV—for crossover utility—is clumsy, and *hybrid* leads to confusion with hybrid power plants, combining gasoline engines and electric motors, as in Toyota's Prius or Ford's upcoming Escape. (Lexus plans a hybrid hybrid: a version of its RX 330 crossover with both electric power and a gas engine.)

The Pacifica—designed in Detroit but named for the West Coast—is "a category buster," according to president and CEO of Chrysler Group Dieter Zetsche. "It's too cool to categorize. It's unpinnable." Pressed, Chrysler officials call it a sports tourer, the same name given their Dodge Magnum, due out this year, which the casual observer would swear is a station wagon.

The Pacifica may look to some like a nacho minivan, but *minivan* carries the soccer mom stigma. And *station wagon* is the one term no one in the auto business seems willing to take into his mouth—even though sporty station wagons are enjoying a renaissance.

The matter of names is revealing. *Sport utility* seemed a useful phrase for automakers. In Freudian terms, *sport* inflamed the id, while *utility* placated the superego, and the ego signed the check. "It's a big Corvette," declared the proud owner of a new yellow Hummer H2 in a recent television show on SUVs. The SUV appeals as a sports car—but a useful one. It is a tool, and, as David Brooks notes in *Bobos in Paradise*, boomers who avoid luxuries and toys will happily indulge in things they see as tools. They avoid fine china

continued on page 239

Porsche Cayenne S





Lexus RX 330

THE STATS

Cadillac SRX: 4.6-liter V8 engine, 315 hp, seats seven; www.cadillac.com

Audi Allroad Quattro 4.2: 4.2-liter V8 engine, 300 hp, seats seven; www.audiusa.com

Volvo XC90 T6 AWD: 6-cylinder engine, 268 hp, seats seven; www.volvocars.us

BMW X3 3.0i: 3-liter engine, 225 hp, seats five; www.bmw.com

Infiniti FX45: 4.5-liter V8 engine, 315 hp, seats five; www.infiniti.com

Volkswagen Touareg V6: 3.2-liter engine, 220 hp, seats five; www.vw.com

Chrysler Pacifica: 3.5-liter V6 engine, 250 hp, seats six; www.chrysler.com

Porsche Cayenne S: 4.5-liter V8 engine, 340 hp, seats five; www.porsche.com

Lexus RX 330: 3.3-liter V6 engine, 230 hp, seats five; www.lexus.com


THE KING OF



Emil "Butch" Brinza Is Keeping Alive the Venerable Art of Automotive Pinstriping—One Inspired Brushstroke at a Time

Text by Peter Garrison/Photography by Richard Ross

THE STRIPERS

Automotive pinstriper Emil "Butch" Brinza (opposite) carries on the tradition of applying fine decorative lines by hand to cars, such as this 1934 Ford. ABOVE RIGHT: The squirrel-hair bristles of Brinza's striping brush are significantly longer than the brush's handle.

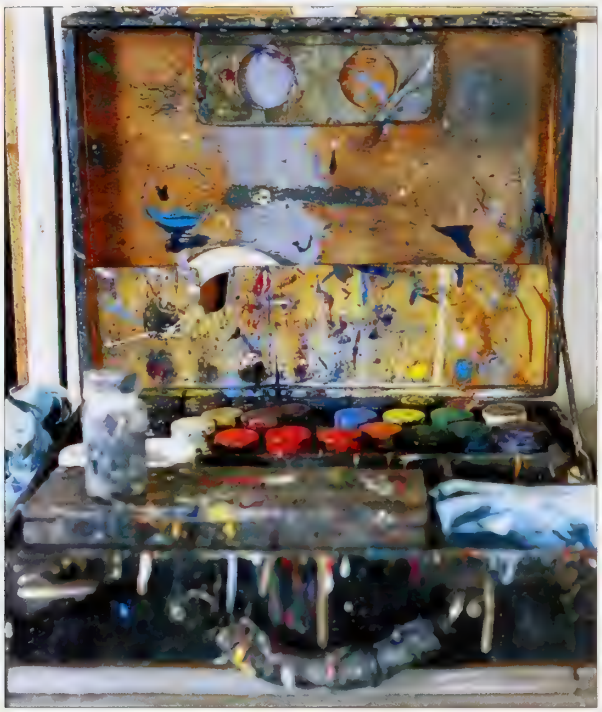
Butch Brinza's fingers converge with a convulsive intensity on his paintbrush, as if it were trying to escape from his grip. Only the raised little finger of his left hand flutters free; it trails after the others, independent, tremulous, like the pennant of a sailboat in a Santa Barbara breeze.

Sometimes, he says, if he's had one too many cups of coffee, his hands are shaky, but he's able to channel the tremor—"Mind over matter"—into that little finger. Brinza assumes a slight crouch, and the brush descends upon a car fender like a scalpel, then broadens to a tenth of an inch.

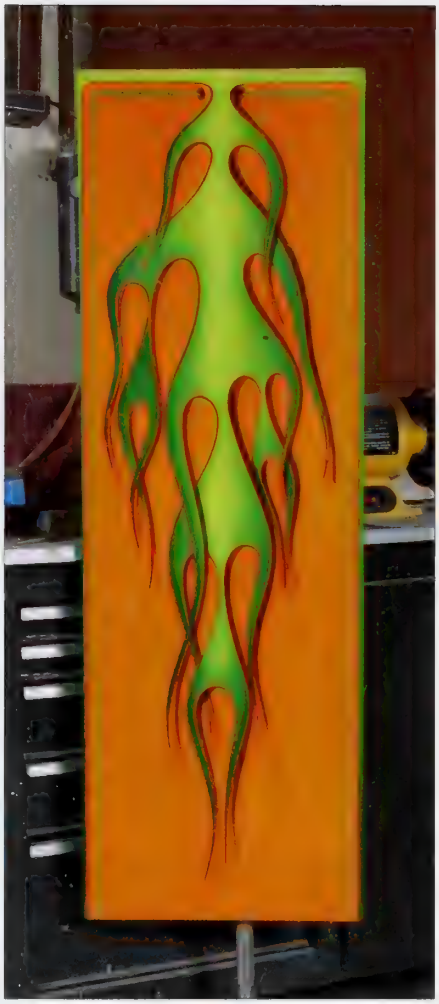
Guiding his hand by the contour of the car's haunch, delicately rotating the brush between his fingers, he paints the first of a skein of intersecting curves. The stripe begins from a fine point, then widens. When the design is finished, it will be a complex, spontaneous improvisation—eye-catching without being intrusive—that will harmonize perfectly with the surrounding coachwork.

"It's best when your mind is free, nothing cluttering it up," Brinza says. "You begin with a few lines, and then you see a pattern coming." There is no formula, no template, only shape giving birth to shape, guided by the artist's sense of proportion.

Pinstriping is an old decorative form originally used on wooden coaches. Fine striping, often with gold paint, was used to set off panels, emphasize highlights and some-



Brinza's trusty paint box (above) "has many miles on it and is probably ready for retirement," he admits, though "it contains enough raw color in it to make or match just about any shade you can think of."



A color sample (right) that Brinza provided for Harley-Davidson depicts abstract flames, a favorite insignia of muscle cars and motorcycles since pinstriping's golden era in the 1950s and '60s.

To a connoisseur's eye like Brinza's, the risk-free, machine-applied lines are as lifeless as the precise and unvarying rhythms of a drum machine.

times disguise slight flaws in workmanship. Like the illuminators of ancient manuscripts, a striper could easily lose himself in the fanciful interplay of his filigree with the shapes of underlying surfaces or with gold-leafed lettering; in doing so, he would create the modern apotheosis of a doodle.

Emil "Butch" Brinza, born in Cudahy, Wisconsin, in 1941, began striping when he was 13. He practiced with ordinary watercolor brushes until he found his first genuine Grumbacher striping brushes gathering dust in an art store in Milwaukee. He bought them back then for 45 cents; today they can run as high as $40 apiece.

Striping brushes are freaks of the brush world; their proportions are reversed, so that they're long in the bristle and short in the handle. The hairs are typically of brown-black Russian Kazan squirrel; each has its own natural taper and is assembled by hand to form a long, flat tuft with a fine point, a deep "belly" that holds paint like a reservoir and a sharp, curved edge with which a skilled hand can lay down long lines of steady width. Meticulously cleaned after each use, Brinza's brushes stand on edge in a rack in a paint-stained box, their bristles wet with fine brush oi

An unsettled kid, Brinz didn't bother to finish hig school. After an apprentice ship in a Milwaukee bod shop, he took off, wanderin the country, riding freight and living for a while in th backseat of a '55 Chevy. H carried his paints and brush es with him, striping her and there to pick up cash. A 18 he was repatriated fro Mexico with a couple of bud dies after landing in jail, h says, for "a tequila-inspire stunt involving a Jeep and minor national monument. Back on his native soil—an broke—he saw two options Los Angeles or New Orleans Mardi Gras was coming up but he chose California in- stead. In 1960 he began work- ing at the Competition Body Shop in Hollywood.

It was destiny. Striping had enjoyed a renaissance in the 1950s, driven primarily by an eccentric, reclusive motorcy- cle mechanic by the name of Ken Howard. Howard, who called himself Von Dutch, worked at that same shop in Hollywood; he would eventually become Butch Brinza's mentor and inspiration.

"He was a whack job," says Brinza with a shake of his head, "but he was truly an artist." That the name Von Dutch has lately been appropriated by a trendy clothing line would most likely have infuriated Howard, a complicated character who was part Beat Generation philosopher and part Germanophile bigot and misanthrope. Von Dutch died in 1992, but his trademark—a winged, bloodshot eyeball—has taken on a life of its own as an emblem of

cial rebellion, like the Roll-
g Stones' famous tongue
go. "They're feeding off of
utch's bones now," says Brin-
. "When he was alive, no-
dy would give him the
ne of day."

Drafted in 1963, Brinza
ent a couple of years in the
my and then, returning to
ilwaukee, started his own
siness, striping, painting
d restoring classic cars. His
putation grew. A Cadillac
-16 that he painted won a
ational Senior First Place
ward from the Classic Car
lub of America; that in turn
d to a commission to paint
Duesenberg belonging to
ary Cooper.

Brinza developed a person-
l idiom that combined the
on Dutch style with Art
Nouveau and Art Déco in-
uences. Increasingly, com-
issions to paint show cars,
lassics and custom cars and
notorcycles flowed in until
e had a two-year waiting
st. He painted Gary Gabe-
ich's rocket-powered Blue
Flame, at 622 miles per hour the longtime holder of the land-speed record, as well as the 288-mile-per-hour Honda Hawk streamliner.

Brinza later became an official painter for Rolls-Royce in the United States. When Queen Elizabeth was in need of a particular Rolls-Royce during a state visit to Bermuda in 1975, the only suitable specimen within a thousand-mile radius was found to have been pinstriped in an unacceptably vulgar color, namely red. Brinza was flown to Pennsylvania, where the car's generous owner lived, to restripe it in gold. Eventually he blew ashore in Los Angeles again, and in 1987, when the local pinstriper left town, he moved to Santa Barbara.

Today striping is less fashionable than it was in Brinza's heyday, and the simple accent stripes that he used to add by hand are now often applied by machines. To a connoisseur's eye like Brinza's, however, the risk-free, machine-applied lines are as lifeless as the precise and unvarying rhythms of a drum machine. The almost imperceptible defects of hand-striping, he believes, generate a human warmth.

"I'm just an old dinosaur now," he says. It's the lament of many an artist who has reached the pinnacle of his craft. But never mind. The commissions, though fewer, keep coming in. And Butch Brinza, always on the move, is packing up his paints and brushes and heading to a new home, and new opportunities, in Arizona. □



A bulletin board (below) in Brinza's garage teems with photos documenting projects over his 40-year career. BOTTOM: Brinza sits beside the 1934 Ford that his pinstriping has helped transform into a hot rod.





A Jewel in Georgetown

EDEN AND GERALD RAFSHOON'S FEDERAL RESIDENCE IS A GATHERING PLACE FOR PEOPLE AND TRADITIONS

Text by Sally Quinn
Photography by Bruce Katz

When you talk to Eden Rafshoon about the colors in her house in Georgetown, she'll use words like *mouthwatering*. And you know what she means. The antique Oushak rug in the living room looks like fresh peaches with a raspberry sauce. The curtains in the library are a wonderful gazpacho color. The green of the walls is a lush mint jelly. The entrance hall is deep pear yellow. "Color is so important to how people feel," says Rafshoon. It was color that influenced much of her decorating. Her husband, film and TV producer Gerald Rafshoon, was making a series on the Bible, and they were spending summers in Italy and winters in Morocco. So when she started mixing her own colors for her house, they naturally came out rich and luxurious. The hall is an Italian ocher, the dining room an apricot, the library a deep Moroccan green, the living room a Venetian blush. She has augmented the impact of color with mirrors in every room, an idea she got from spending so much time in Venice. "Mirrors play with the light," she says. "It's not so much the reflection as the magical way they transform light and space."

She uses the word *play* often in describing her feelings about her house and decorating. It is obvious from her

BELOW: Eden Rafshoon, a retired interior designer, and her husband, Gerald, a film and television producer, in their garden. The late landscape architect Rose Greely created the layout in the 1940s. With the aid of garden writer Adrian Higgins, Eden Rafshoon made additions.





ABOVE: Gerald and Eden Rafshoon's 1810 house is one of the oldest Federal residences in the Georgetown area of Washington, D.C. OPPOSITE: In the living room, a 17th-century mannequin is in front of *L'Allée des Arbres* by Pierre Bonnard. The sofa fabric is from Henry Calvin.



"Things can be chic and beautifully designed but not very livable," says Ed

"While living in Morocco, I fell in love with Oriental rugs, and I felt this house just demanded them," says Eden Rafshoon. An Ushak carpet, from Doris Leslie Blau, is in the living room. A Regency pedestal holds a polychrome wood figure from China. Scalamandré pillow fabric.

sense of humor and her attitude that she does not take herself or her decorating too seriously. She shies away, for instance, from too many pieces with legs. "For me," she says, "texture is hugely important. I try to avoid everything having legs. You feel like all the furniture might run out of the room." She also has strong feelings about faces. You look around her house and notice that there are many faces. A bust in the hall, a Polly Kraft portrait of Jerry Rafshoon in the library, a large Venetian mannequin in one living room, a Chinese statue in the other . . . faces on sconces and handles adorn the various pieces around the house. "I love faces," says Rafshoon. "You feel instantly that the house is inhabited."

But the most important thing to her, her overall philosophy in creating a home, is this: "Comfort above all. Things can be very chic and beautifully designed but not very livable." To create



shoon: "Surround yourself with things that have some meaning in your life."

a sense of comfort, she says, "it is important to live with and surround yourself with things that have some meaning in your life. I always found it difficult to work with someone who didn't bring something to the table, didn't have a picture or a collection or a color they loved. Things that have meaning give you a sense of history."

It is the sense of history that is most obvious when you walk into the Rafshoon house—from the books and the family antiques to the garden and the house itself. What could be more appropriate to a Washington house than to have a sense of history? Washington, D.C., has often been referred to as a small southern town, despite the fact that it is the capital of the United States and the virtual power center of the world. One of the most charming aspects of Washington is that it has managed to maintain an aura of being a small town even in the midst of

"So much in our house has come from family, friends and travels," she notes. ABOVE: A watercolor of bees by Polly Kraft, a family friend, joins a painted figure from India. The metal chair is 19th-century English. The cushion and sofa fabrics are from Clarence House.

Rafshoon combined an Empire chandelier with a custom-designed table and George III chairs in the dining room. Hanging above the Regency bookcase is a Chippendale-style giltwood mirror. The Turkish carpet is from Doris Leslie Blau. Niermann Weeks sconce.

global crises, wars and terrorist attacks.

There is a comfort factor in being able to feel as if you are in a village even though you are five minutes from the White House. This is particularly true of Old Georgetown, a tiny historic hamlet, founded on the banks of the Potomac River as a shipping port. It is proudly protected by its inhabitants, who are dedicated to keeping it th most beautiful and livable site in the are

Eden Rafshoon is originally from At lanta and came to Washington when sh married her husband, who was the Jimmy Carter's communications direc tor. After living in Kalorama, near Em bassy Row, they bought a house i Georgetown. But Eden Rafshoon kep

She has greatly updated the manner in which she entertains. No five-co

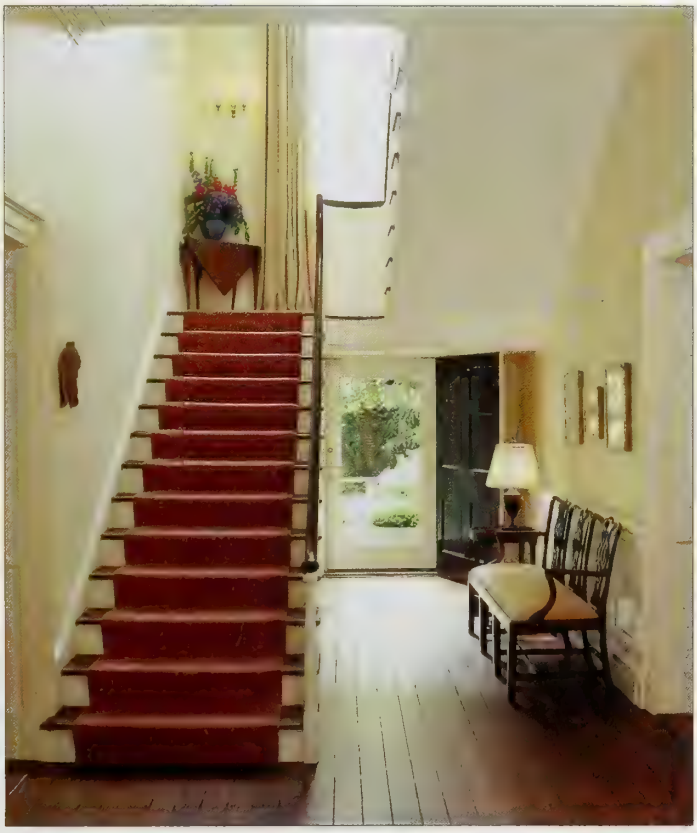


oking. "I spent 13 years looking for a use that felt like Atlanta in Georgetown," she says. "I wanted a freestanding house with a lot of light, an entrance hall that led to the garden, and the right proportions. So many houses in Atlanta are classical—there's a lot of Palladian influence."

With this Federal house, it was the proportions that sold her. The high ceilings, generous spaces, large, gracious hallway, plus the fact that there was so much history attached to the house, were all attractions. Known as the Henry Foxhall House or the McKenney House, it was built in 1810 by Henry Foxhall, a cannon-foundry magnate, for his daughter when she married Samuel McKenney, later the chairman of the board of aldermen for the Corporation of Georgetown. Mary Ann Foxhall McKenney was known for her parties, and among the many guests who were lucky enough to be invited to their house was Thomas Jefferson, who is said to have played violin duets with Henry Foxhall, Benjamin Stoddert, Jef-

ers with terrapin soup and sherry to begin with, no finger bowls





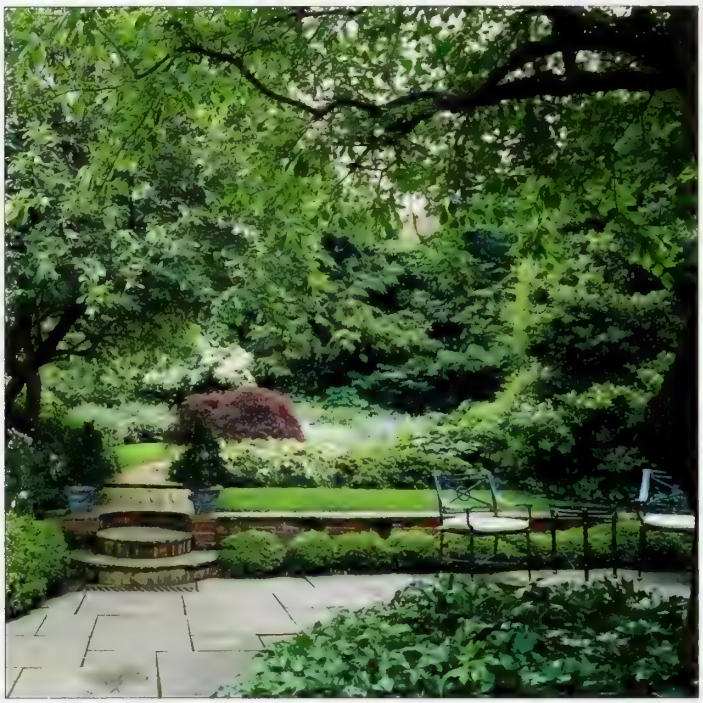
LEFT: The rear hallway opens to the garden, a key element Rafshoon sought when house shopping. Nestled in a corner of the stair landing is a Queen Anne handkerchief drop-leaf table. The carved face at left is from Paris. Clarence House fabric on Chippendale settee.

BELOW: "A British friend of mine calls it perfect Georgia green," Rafshoon says of the richly hued library. She sat in the antique child's chair as a girl. The portrait of Gerald Rafshoon is by Polly Kraft. Reflected in the mirror is a work by Gary Bower. Lee Jofa drapery fabric.



The master bedroom, like the rest of the rooms in the house, takes advant

RIGHT: The four-poster in the master bedroom belonged to Eden Rafshoon's grandparents. William Weyman, a childhood friend of hers, did the painting over the fireplace. Floral drapery, chair and pillow fabric, Brunschwig & Fils. Checked carpet, Stark. Lee Jofa canopy lining fabric.



ABOVE: A view from the rear terrace to the side garden. The flowering crabapple tree, which the Rafshoons can enjoy from their bedroom, is accompanied by 'Gumpo' azaleas, Kingsville box and a Japanese maple.

ferson's secretary of the Navy, and Andrew Jackson. Later the house was owned by a famous congresswoman, Frances Bolton, and, later still, one of the top operatives in the CIA.

The Rafshoons have kept up the tradition of entertaining, always elegantly, usually informally. Their house has become a gathering place for an eclectic mix of people in Washington: politicians, writers, television commentators, journalists, diplomats, artists and actors. Having helped propel Jimmy Carter into the presidency, Jerry Rafshoon still keeps his hand in politics, informally advising his favorite candidates. Eden Rafshoon is an activist in the cultural world and has served on the boards of The Shakespeare Theatre, The Washington Ballet, and Friends of Art and

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ght from the large windows, and the whole room has a cozy, intimate glow



Escape from New York

AN UNENCUMBERED TRIBECA DUPLEX FOSTERS THE CREATIVE IMPULSE



Architecture by Sam Trimble, AIA
Text by Joseph Giovannini
Photography by Paul Warchol

The serene entrance to the Tribeca penthouse created by architect Sam Trimble for Kevin Roberts, CEO worldwide of Saatchi & Saatchi. *Bottom Out*, 1999, a glass hologram by James Turrell, is on the wall. *Survival Series (In a Dream . . .)*, 1998, by Jenny Holzer is in white marble.



The gallery was designed to have a painting on each wall, but "the concept changed," Trimble notes. "There's one beneath the main skylight, and the room itself becomes a light sculpture." Sean Landers's *Becoming Great*, 2002, is above a nine-foot-long teak bench, Dolma carpet.



ABOVE: "The teak dining chairs' lightweight construction and delicate shapes are contrasted with the 12-foot-long monolithic table," says Trimble. The walls and floors are of Portuguese limestone, chosen "because it has fossils, strata and interesting but subtle patterns."

There is a new genus of our species out and about, the global nomad, and Kevin Roberts, chief executive officer worldwide of Saatchi & Saatchi, is planing high in the cultural updrafts. Roberts and his family live in New Zealand, but he travels as much as any airline pilot —"I have a life on planes 230 days a year," he says—and he needed an apartment in New York for the week he alights there every month.

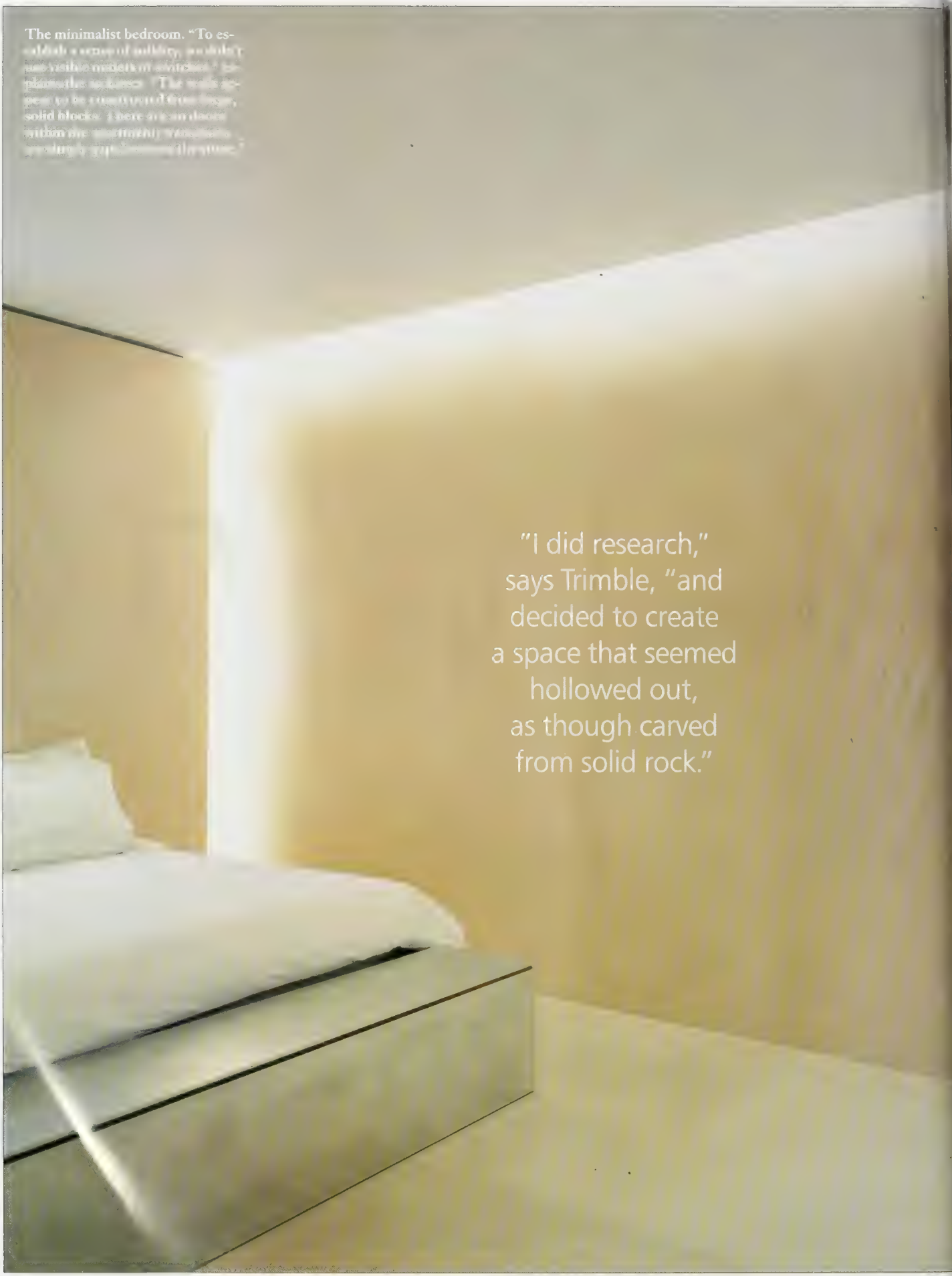
But this topflight executive, a specialist in creativity for a company whose M.O. is "nothing is impossible," realized his home away from home presented a rare opportunity: He could build whatever he wanted. "Kevin has spent his whole life taking care of other people, and he decided to do something for himself," says New York architect Sam Trimble. "He didn't need to have a guest room or even an elaborate kitchen, because he dines out all the time."

"It was just for me," confirms Roberts, "and it was better than buying a Porsche or a football team."

Cozy and *protective* were the words Roberts used to describe the feeling he wanted in the raw penthouse duplex he bought in a converted factory building in Tribeca, only nine minutes by foot from his office. But that didn't mean wing chairs and velvet and mellowed Oriental carpets: nothing stereotypically warm, fuzzy and familiar. "In New Zealand we live in a beautiful piece of the bush, with bougainvillea, tropical palms and 150-year-old kauri trees—the house connects directly to the landscape," he says. "In New York, the idea was to disconnect. Here, I live in the hurly-burly, working with 7,000 other souls worldwide in a kind of



An Eames-designed chair is near a column in the gallery. Over 66,000 pounds of stone was used throughout. "The owner often referred to the apartment as the Cave," Trimble says. "He wanted it to feel cloistered, secure and grounded and at the same time uplifting and open."



The minimalist bedroom. "To establish a sense of subtlety, we didn't use visible outlets or switches," explains the architect. "The walls appear to be constructed from large, solid blocks. There are no doors within the apartment; we created seemingly endless storage."

"I did research," says Trimble, "and decided to create a space that seemed hollowed out, as though carved from solid rock."



Above: A 1961 Plexiglas, glass and steel Yves Klein table with cobalt pigment and a Klein globe, *La Terre Bleue*, are in the study, which opens onto a roof deck. The space was an elevator machine room in the 19th-century industrial building. Osborne & Little sofa velour.

emotional tension. I wanted to go to a home that's secure and warming, calming and relaxing, to an article of faith. I wanted to open the door into something uncomplicated. I wanted the feeling of being embraced."

Just a hop, skip and jump from the Holland Tunnel to the north and the World Trade Center site to the south, Roberts wanted, he said, a cave of his own.

Roberts spliced into his conversations with Trimble images recalled from an Armani store on the Place Vendôme in Paris, built with big slabs of limestone in highly ordered geometries. "I felt so calm in that uncluttered space that I wanted to avoid light switches and door handles, even doors themselves, to get a simplicity of form that would impart the same tranquillity," he says. "I wasn't after minimalism as a look or a movement but an authentic minimalism—nothing manufactured, nothing complex or contrived. I think originality and simplicity are great stimuli for creativity." The plain surfaces would also serve as a gallery environment suitable for Roberts's collection of contemporary art.

To give minimalism depth, to substantiate the appearance, client and architect decided to use natural materials. "So that when I walk about in my cave in my bare feet, the floor would be quietly tactile and sensuous," he says. "I wanted it to change every day in a tranquil, not a volatile, way. The stone would be relieved by woods, and both would be revealed by plays of light."

Spatial tranquillity comes in many shapes. "I showed



"Natural and artificial lighting were used to contrast with the limestone blocks," Trimble says. ABOVE: In a corner of the bath is a pool that holds 375 gallons of water and is fitted with a blue-granite floor.

him schemes with curves and angles because there are a lot of ways to make something look abstract," says Trimble. "But Kevin responded to the squarish, more rectangular plans. He felt more comfortable in ordered space."

But just how do you make a former industrial space with columns 13 feet high feel like a right-angled cave? "I did research," says the architect. "I went to geology texts and the encyclopedia to find metaphors for how to define the space physically and conceptually. I learned about tectonic caves—natural caverns that look ordered and structured—and I decided to create a space that seemed hollowed out, as though carved from solid rock."

For Trimble, the research suggested creating a void shaped by masses of rock that broke apart, with traces of the movement left inscribed on their surfaces. To convey

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An uplit "curtain" of water encircles the shower platform, "creating an effect like sparkling glass beads," says Trimble. The shower flows from 300 holes at the center of the ceiling. At left, below a sensor-controlled waterfall, is a seven-foot-long carved marble trough and


Not for Roberts,
pesky knobs around
the washbasin
or shower—nothing
standard that would
be distracting

Deborah Turbeville in Russia

THE PHOTOGRAPHER CAPTURES THE ROMANCE OF OSTANKINO PALACE

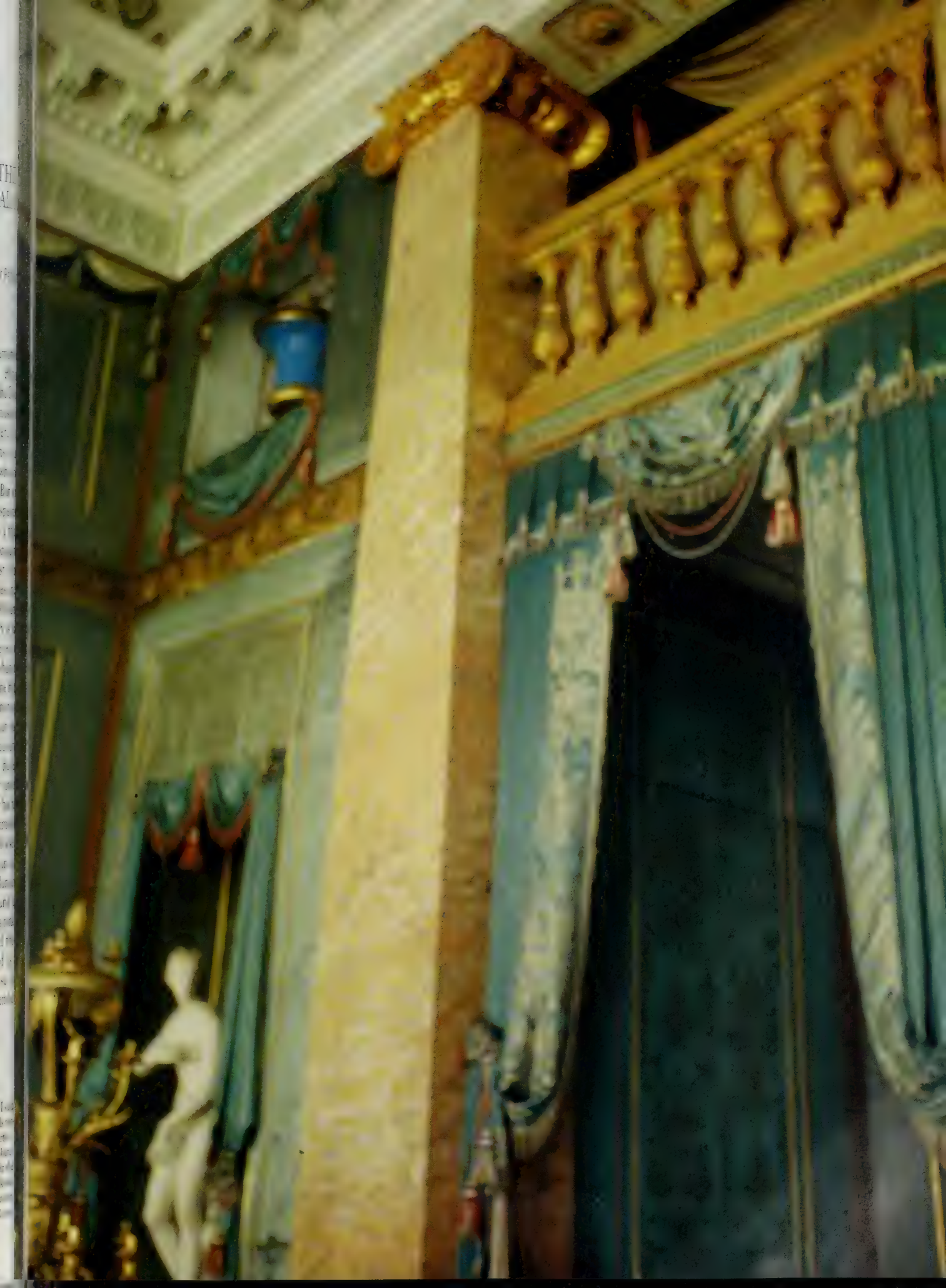


Text by Christopher Petkana
Photography by
Deborah Turbeville

Everyone remembers Mme de Pompadour and the Duchess of Windsor for trading up. And there is no shortage of romans à clef about stewardesses who snag captains of industry. But what of the young unsuspecting peasant woman with a thinly drawn mouth who conquered the heart of a czarist count with two million acres and a personal pool of 300,000 serfs?

Nikolai Sheremetev is said to have first laid eyes on Praskovia Kovalyova when she was leading a cow home from pasture. Whether or not you choose to believe that suspiciously romantic account, there is no doubt that he fell completely, hopelessly under her spell. After freeing his future bride of her milkmaid's apron, Sheremetev unlocked her very real talents as an opera singer and ballet dancer. In 1792 he broke ground in Moscow on Ostankino, a pink-and-white Neoclassical theater/palace that served as a giddily opulent showcase for Kovalyova and a 200-member

"When I first saw Ostankino, I said, 'This is my new studio,'" recalls noted photographer Deborah Turbeville. "I love its slightly threadbare quality." The palace was built in the late 18th century by Count Nikolai Sheremetev. LEFT: Sphinxes crown a portal. OPPOSITE: The Blue Room.



troupe of crackerjack serf performers. Of course, the theater was private. To attend a Pashkevich opera or Piccinni ballet at Ostankino, you had to be a guest of the count.

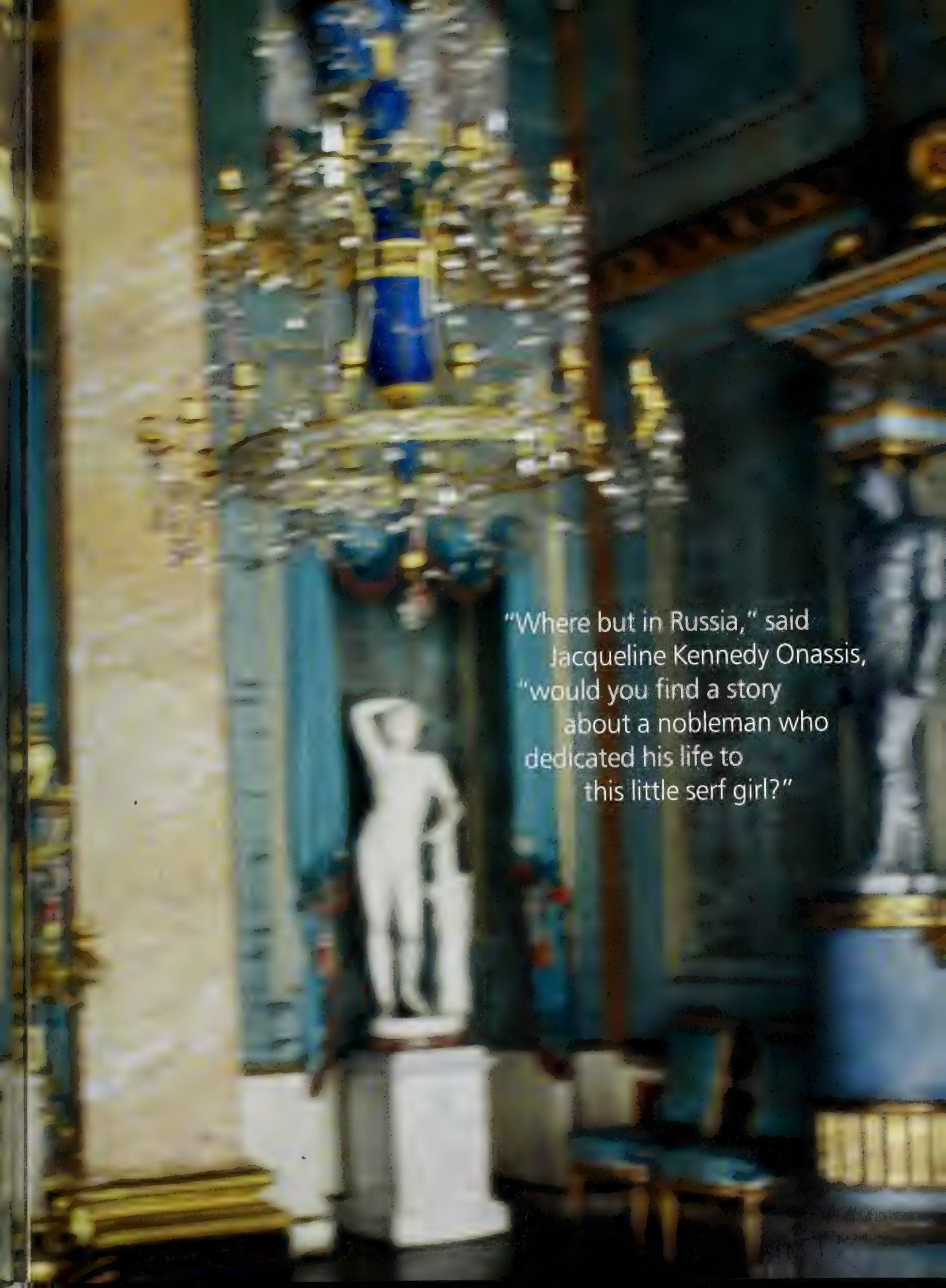
Until she finally seized the opportunity to photograph the palace last winter, Deborah Turbeville—who came of age in the '70s taking gauzy fashion pictures of disaffected wallflowers—had begun to think of Ostankino as "the one that got away." Her keen interest in sparsely furnished interiors in a melancholy state of transition or decay made the place a natural subject for her, but it had always remained just out of reach. Turbeville first heard about the palace from Jacqueline Kennedy Onassis, the editor of her book *Unseen Versailles*, a collection of brooding photographs of the château's private chambers and storerooms.

"Oh, Deborah," Turbeville recalls Mrs. Onassis breathily exclaiming in the book's planning stages, "can't you just see the basins of dirty water on the back stairs?" According to the photographer, the world's most famous editor displayed the same kind of enthusiasm for Ostankino, cooing, "Where else but in Russia would you find a story like that —a nobleman who dedicates his life to this little serf girl?"

When Turbeville was tak-



"Every part of Ostankino feels like a stage set, not just the theater." Gilt torchères crafted under the supervision of serf master artisan Ivan Mochalin, *faux-marbre* columns, rich brocades and gray-marble atlantes holding up entablatures add to the ornateness of the Blue Room.


"Where but in Russia," said
Jacqueline Kennedy Onassis,
"would you find a story
about a nobleman who
dedicated his life to
this little serf girl?"



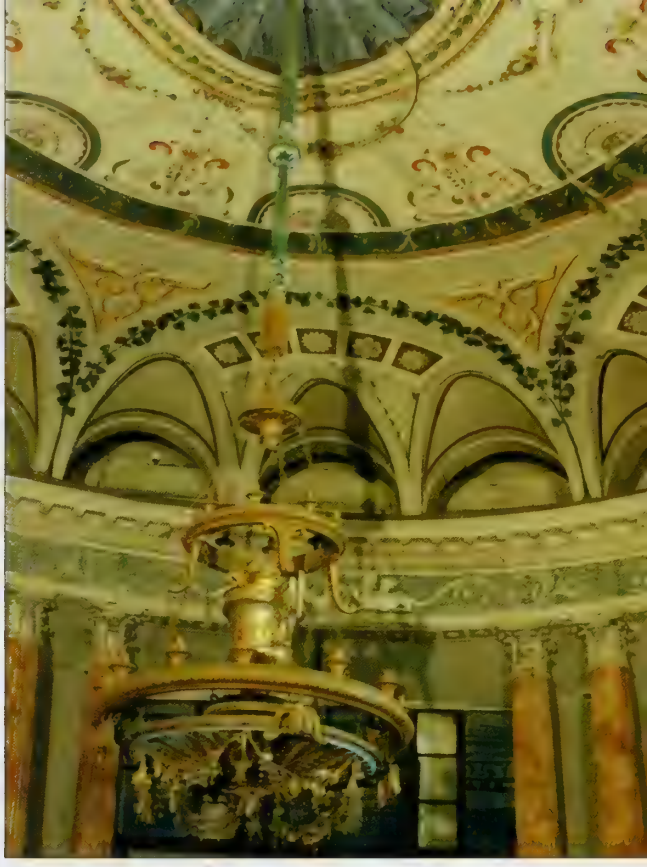
"Ostankino existed to satisfy Sheremetev's whims," says Turbeville. "He was a brilliant connoisseur." RIGHT: A Neoclassical frieze of dancing cherubs adorns a backstage door's elaborate architrave.

ing photographs for a later book, *Studio St. Petersburg*, Ostankino was mentioned again, this time by Russian friends, as a place on which she must train her lens. Accompanied by Andrei Dmitriev, who is the man you call in Russia these days if you have a dacha that needs decorating, she traveled in March from St. Petersburg to Moscow by train, leaving at midnight and arriving at eight the next morning, "just like Anna Karenina." The cold was three degrees below unbearable, a reading that unfortunately didn't change even once Turbeville was inside the palace walls: As a preservation measure, Ostankino is unheated. Turbeville was persuaded to drink lots of brandy.

Having documented nearly a dozen Russian palaces —including Catherine the Great's, Stroganov and Yusupov—she immediately recognized Ostankino's uniqueness.

"It's more personal than a lot of the others," she says, "and it's one of the few that haven't been overrestored and given a too-bright finish. I've always been intrigued by the audacious Russian sense of color but was disappointed by everything I saw—until Ostankino. Imagine turquoise with garnet, cobalt, emerald, rose. The palette is so rich, the combinations so unexpected."









TOP: A grand staircase leads to the count's wife's dressing room. ABOVE: Set between the theater and the Egyptian Pavilion is a vaulted gallery. The bas-reliefs represent the arts.

TOP: The theater has an intricately detailed ceiling and chandelier. ABOVE: The bright blues of the Paintings Gallery are often associated with Russian Neoclassicism.



Turbeville's keen interest in sparsely furnished interiors in a melancholy state of transition or decay made the palace a natural subject for her.

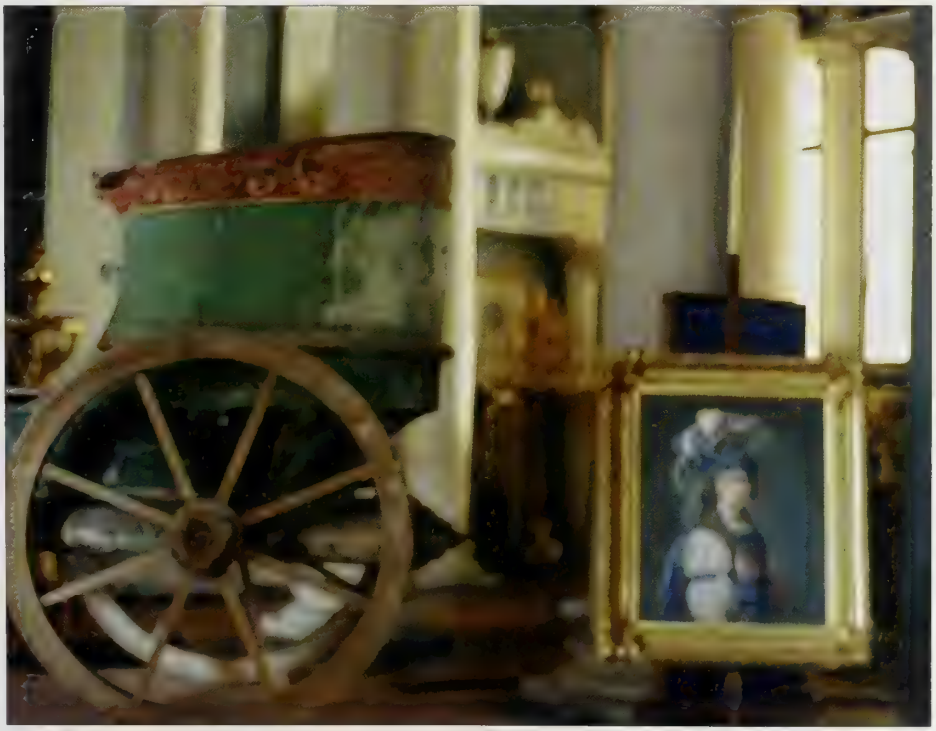
Designed by Italian and serf chitects and embellished ıtirely by virtuoso artisans ıslaved to Sheremetev, the ılace is composed of a cen- al building (the theater and suite of ceremonial rooms) ıked to side pavilions by low alleries. While every space as its eye candy—whether a arquetry of precious woods laid with tin and mother- f-pearl or a faience heating tove adorned with bas-re- efs—the count took a spe- ial interest in the Blue Room. t's lavished with torchères, irandoles, miles of silk dam- sk and atlantes as Egyptian haraohs balancing on their eads entablatures crowned vith sphinxes.

In the Paintings Gallery, andscapes by Vernet and Van- oo, mythological works by angetti and Schedoni, and genre scenes by Dutch mas- ers are hung above gilt con- oles topped with malachite.

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OPPOSITE: The majority of the backstage pasteboard columns could be moved to accommodate scenery for opera and ballet productions. ABOVE: The Italian Pavilion, one of the most decorated rooms in the palace, was meant for receptions.

BELOW: A portrait of Praskovia Kovalyova, the count's wife, depicts her in plumage and in costume for an opera. The former serf studied and grew to become a gifted singer and ballerina. Her husband's velvet-covered carriage is shaped like a shoe.




"Ostankino is more personal than a lot of the other palaces, and it's one of the few that haven't been given a too-bright finish."



OPPOSITE: Rows of gilt chairs attest to the sheer number of objects filling the palace. THIS PAGE: The Egyptian Pavilion, which was used primarily for banquets and concerts, was designed by serf architect Alexei Mironov in the style of a Roman atrium.

Long Island Ease

A SHINGLED HOUSE IN BRIDGEHAMPTON GETS PERSONAL



Houses built by developers on speculation present a particular dilemma for the interior designer. In theory they can be just about anything—handsome, ordinary, inspired, predictable—but in fact, because they are conceived for a phantom occupant, they are often houses lacking in specificity, houses that are short on soul.

With spec houses timing is everything. Fortunately for the owner of a Bridgehampton, New York, spec house, she bought the place while it was still being framed. She quickly brought in designer Arthur Dunnam and his associate Andy Clark to see the place, and together the three were able to take a well-proportioned, solidly built, if fairly generic, Shingle Style Hamptons pile and turn it into a house that was much more distinctive and idiosyncratic.

"When I purchased the house," explains the owner, "I had come to a point in my life where suddenly I was responsible to nobody but myself. It was very freeing to be able to approach a design project fresh, without any furniture or objects, without any goal, really, other than to make a house happen more rapidly than is my usual habit and to give it an elegant but provincial atmosphere."

"Rustic whimsy" is the description Dunnam applies to the house's prevailing approach, and he defines it as "informal but playful, comfortable but with backbone"—words that also easily pertain to Twin Farms, the inn in Vermont designed by Jed Johnson Associates (see *Architectural Digest*, November 1996), where Dunnam is design director. (The hotel, which the client had long admired,

ABOVE: "It's a comfortable house with a lot of visual interest," Arthur Dunnam, of Jed Johnson Associates, says of a Shingle Style house on Long Island whose interiors he designed with his associate Andy Clark. A wildflower meadow borders the drive leading to the entrance.

OPPOSITE: Dunnam added old beams to the living room's ceiling. "I wanted to convey the sense of a richly textured barn," he says. Custom pieces he conceived include the glass-topped low table and the wrought iron chandeliers. Bernd Goeckler Antiques carved wood deer heads. Beauvais rug.

Interior Design by Arthur Dunnam/Landscape Design by Joseph W. Tyree
Text by Michael Frank/Photography by Durston Saylor





OSITE: "We infused the off-the- environment with furnishings make it feel more special," says k. The oak stools, with leath- nd-parchment seats, are attrib- l to Jacques Adnet. Colefax Fowler check on chair cushion ft. Tucker Robbins drum table.

BELOW: "The breakfast room serves as a passageway. It's the hub of the house," says Dunnam. The hound weathervane, left, and the tramp art mirror are from Sotheby's. Sibyl Colefax & John Fowler Antiques pedestal table with cut-twig decoration. Patterson, Flynn & Martin rug.



Dunnam continued the stone chimney breast all the way to the ceiling, thus helping to play up the room's most dramatic element.

riginally led her to Dunnam.)

One of the designer's clear- st goals was to find a way to give the house an aura of his- tory that it did not have. In shape and proportion, its large double-height living room was suggestive, to him, of an old barn, and with this in mind he set about hunting down old materials to introduce into the new construction. He found a set of 18th-century beams and used them, along with V-groove paneling, to give the ceiling an architectural identity. Antique spruce floorboards, reclaimed from a now forgotten old house, gave an instant patina; pigmented stucco, with actual bits of hay floating in it, warmed the interior walls and gave them texture at the same time.

One advantage of buying a house that is not yet finished is that there is still an opportunity to make structural and conceptual changes. While Dunnam and his client were generally pleased with its floor plan, they weren't above refining the house both aesthetically and practically. In the entrance, for example, Dunnam added a wall to create a more defined space and to block off what had been, originally, a direct view into the kitchen. For the master suite, Dunnam reassigned the former library on the first floor and, with the adjoining bath, improved the quality of its materials so





house a real sense of surprise."

This confident admixture is emblematic. Custom chandeliers, designed by Dunnam and made by Illinois ironworker John Medwedeff, have an emphatic silhouette and a long dramatic shape that further help fill the room's substantial overhead volume, but they shed light on a fairly humble hooked rug on the floor below. Rather serious Neoclassical bookcases anchor the foot of the room, while a rough Moroccan wrought iron window grille has been turned into a low table in front of the sofa. Midcentury French stools, a rope table, Swedish Neoclassical chairs and a Neoclassical pedestal table: All this variety has been tweaked by Dunnam and

BELOW: Dunnam describes the octagonal guest room as "dramatic yet extremely comfortable and welcoming." The Christie's chip-carved armchair is next to a rattan table with a woven-wood slat top. Reflected in the mirror is a 1920s North African starburst light fixture.

PPOSITE: "The dining room is ually inviting for evening or mid- y meals," says Dunnam (above). e designed the painted table. A w weathervane and an 18th-cen- ry elmwood table, both from Soth- y's, are at rear. Clarence House apery fabric. Beauvais rug.



hat the client could give over he second floor to guests or isiting family.

In the living room, Dunnam ontinued the stone chimney reast all the way to the ceil- ng, thus helping to play up he room's most dramatic el- ment. With the stonework, he beams and the V-groove paneling, he created a second ier of interest in a part of the oom that could have soared nto voluminous neglect.

When it came to finishing he space below, and the house n general, the client offered modest but specific guidance. She had a definite palette in mind, which was limited to beige, brown, gold, terra-cotta and soft blues and greens. She didn't want a lot of printed fabrics. She was not averse to humor—hence, for instance, the carved wood Austrian deer heads, the twigwork and tramp art accessories and the somewhat paradoxical, but in context still very pleasing, 1940s French furniture. "The combination of high and low, simple and sophisticated," says Clark, "gives the



OPPOSITE: "The painted Scandinavian-style pieces temper the rustic atmosphere," Dunnam says of the master bedroom. An English steel étagère is at the foot of the four-poster. At right are a Louis XVI chest of drawers and an Italian mirror. Clarence House bed-hanging sheer.

BELOW: The rear terrace overlooks the guesthouse and an orchard of fruit trees. "The property was essentially an empty farm field," says Joseph W. Tyree, who landscaped the grounds. The teak chairs and the Dunnam-designed mahogany table rest on bluestone paving.



"There's a little bit of the Scandinavian going on here. The bedside tables, the pitch-pine chest of drawers—it's a room for a lady."

brought together with aplomb.

As with the living room, so with the rest of the house. In the dining room, which, as part of the tower, is a truncated octagon in shape, Dunnam found a 19th-century light fixture at a Paris flea market and had sconces manufactured to match. He designed the table to fit the space and found "stylishly chunky" Danish chairs to keep it company. A basket-weave rug adds texture; draperies soften the room with one of the house's few prints; and pierced-tin lampshades bring everything back to that rustic whimsy.

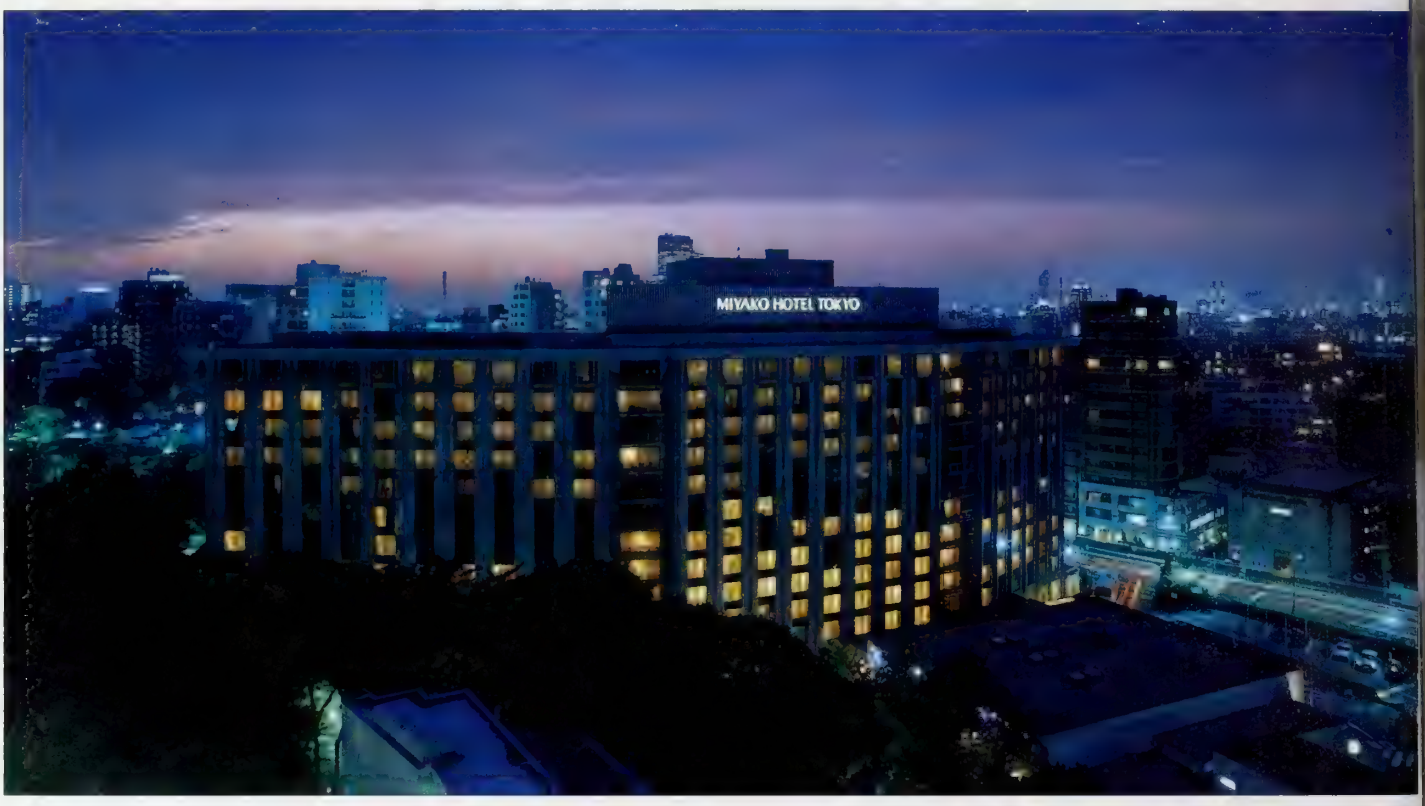
It's a curious thing with bedrooms. Even when informality prevails in a house's public spaces, a designer will often sharpen up the ambience in the rooms that remain most private. Maybe it has something to do with the inevitable four-poster, which, in the master suite, Dunnam handled playfully, painting it white and adding contrasting iron rods for the slightest suggestion of a canopy. "There's a little bit of the Scandinavian going on here," Dunnam concedes. "The bedside tables, the pitch-pine chest of drawers—it's a room for a lady."

A room for a lady in a house of rustic whimsy: What does it all add up to? "My idea of a country house," says the client. "It couldn't be better if we'd built it from the ground up." □

Radisson Miyako Tokyo

The Japanese Modernist Structure Rediscovers Its Cultural Roots

Architecture by Minoru Yamasaki/Interior Design by Hirsch Bedner Associates
Text by Michael Webb/Photography by Erhard Pfeiffer



Soon after he completed the ill-fated World Trade Center in New York in the mid-1970s, Minoru Yamasaki returned to the land of his ancestors and built a 12-story hotel, now the Radisson Miyako Hotel Tokyo, in the exclusive neighborhood of Shirokanedai. The American-born architect endowed it with high ceilings and generous proportions, and the interiors were executed by Togo Murano, a prolific Japanese modernist with an interest in Western ideas. However, the rooms lost their sparkle over the next two decades, and in 2000 the owners invited Hirsch Bedner Associates to refurbish the hotel from top to bottom.



Above: The 492-room Radisson Miyako Hotel Tokyo, designed by the modernist architect Minoru Yamasaki, was imbued with Japanese influences by Los Angeles–based Hirsch Bedner Associates.

Left: A traditional Japanese garden sits behind the front desk. **Opposite:** "Flexibility is key," Michael Bedner says of the screens used as dividers in the lobby. Carpet from Aga John Oriental Rugs.



"For hundreds of years the Japanese had the most romantic lighting of anyone, softly diffused through shoji screens and lanterns," says John Banta, the general manager of the hotel.

"We wanted to create a Zen-like mood allied with Western comfort," senior associate Alicia Loo says. BELOW AND BOTTOM: Szechuan restaurant Shisen has chain curtains. White chair fabric, Pollack.

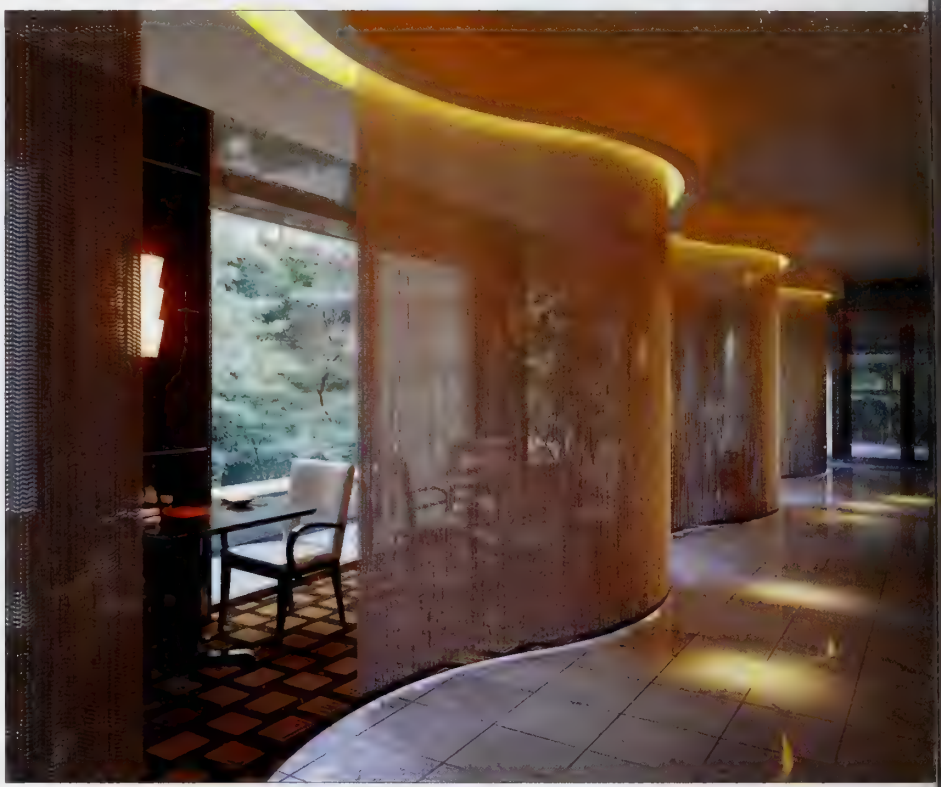
OPPOSITE: Café California has an entranc that is flanked with wo ven bamboo. Senior designer Naoko Hori notes, "We used a re- laxing color scheme t give the feeling of be- ing in a tatami room."

The impetus to infuse Western comfort with Japanese aesthetics and hospitality came from an American, the hotel's general manager, John Banta. "I wanted a strong sense of place in the design," he says. "I think it's a shame when you're in a beautiful building but can't tell whether you're in Cleveland or Munich, and this is unfortunately the case in many hotels. Without making an amusement park out of the place, I wanted to have subtle references to Japan here and there in our design." That struck a chord with Michael Bedner, who has a special fondness for Japan and who heads a firm with offices all over the world. "We have so much to learn from the traditional Japanese sensitivity to detail, subtlety and refinement," he observes.

As a first move toward achieving this goal, Banta insisted that the female concierge staff wear traditional dress. "I wanted them to appear as 'human flowers' in the lobby," he explains. "Wearing a kimono brings out a wonderful set of graceful movements and polite behavior that I wanted our guests to be able to enjoy. Older Japanese men among the company executives resisted the idea, feeling, perhaps, that it was a step backward, but I believe it was well worth the effort."

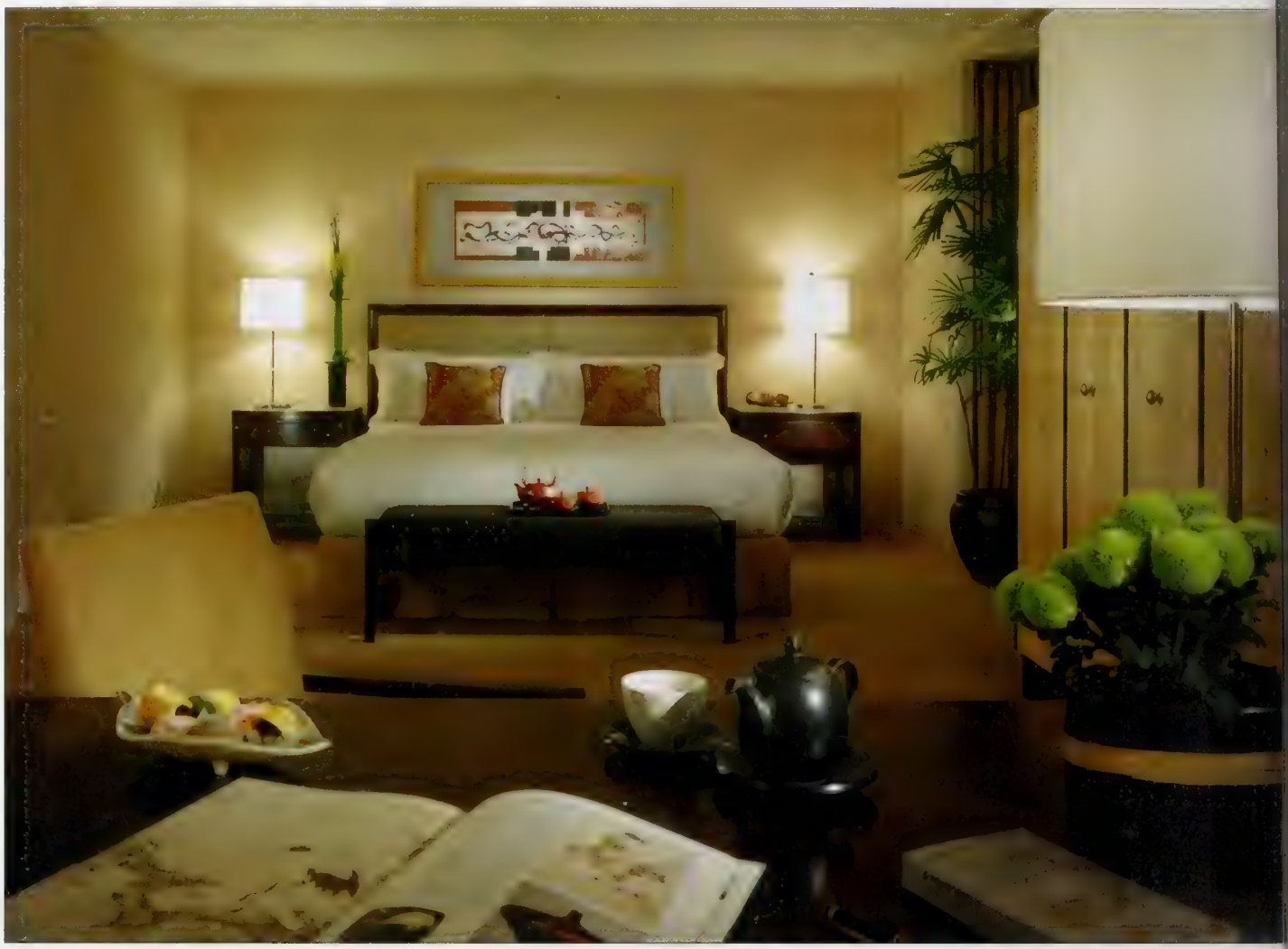
For the designers, the key task was to create a sense of warmth and intimacy within the spacious shell. They found the existing décor dated and bland, with underscale furniture upholstered in tones of lavender and salmon. The design team of Bryan Tarrant, Alicia Loo and Naoko Horii divided up the spaces, giving each a distinct character, and they introduced vibrant colors to broaden the appeal of the hotel and attract a younger crowd from the neighborhood.

Inside the entrance, a floor-to-ceiling screen of checkered *wenge* frames a fireplace, which provides a welcoming glow through Tokyo's long, gray winters.









"The spaces are softened with an Oriental feeling but also have an international approach," says Bedner. "We always like to give people choices." ABOVE: The bedroom of the Imperial Suite.

Bedner explains, "We try to be timeless, not trendy, and to have a lasting quality. Never underestimate the sophistication of the clientele." OPPOSITE ABOVE: The Imperial Suite's living area.

The checker theme is echoed in the hand-tufted Tibetan rugs that soften the stone pavers. Light shimmers off metallic gauze curtains. To either side of the screen one glimpses a traditional Japanese garden through a wall of glass that runs around the inner face of the hotel. At night the trees are bathed in light, drawing guests to the restaurant and bar like moths to a flame.

The fusion of East and West is exemplified in the Bamboo Bar, which extends from the open hearth to the glass wall and doubles as a lounge that is shielded by the screen from the bustle of arriving guests. Planters bring the bamboo indoors, breaking the seating up into intimate clusters, and the greenery is set off by a palette of golds and browns. There's a pleasing murmur of water spilling from a square pool at the center of the room. Fringes of golden silk threads sway in the air currents, diffusing the light from the recessed fixtures and making the ceiling seem lower. Here in this stylized forest, one can look out onto nature, observing the changes of the season, as dimmers lower the lighting level throughout the evening.

"For hundreds of years the Japanese had the most romantic lighting of anyone, softly diffused through shoji screens and lanterns," says Banta. "Somehow, after 1950, they went nuts with electric light, pouring it full blast all over the place. I wanted to bring back some of the romance and drama of traditional lighting, and we've found that Japanese customers have responded very well to this change." He discovered an eager ally in Bedner, who feels strongly that "lighting is the most important part of interior design—it makes or breaks a job." Wherever they could, the designers substituted indirect illumination, sconces and shades for ceiling spots.

That strategy pays off in Shisen, an elegant Szechuan restaurant that occupies the base of one wing of the hotel. Murano preferred to segregate dining areas and thus placed the restaurant on a lower level; Bedner moved it to ground level, so that it flows out of the reception area and opens up to the street and the garden. That put it in the path of wedding parties (big business for Japanese hotels), which progress from the chapel through the restaurant to the customary group portrait beneath the foliage. To separate the concourse from the dining





area, the designers introduced a chain-ball curtain suspended from a wavy, cove-lit soffit that's echoed in the pavers. The concourse is further animated by a long vitrine containing painted pottery soldiers and horsemen from sixth-century China. Antique Shanghai cabinets and altar tables complement the modern furnishings. High tables and chairs are set against a backlit onyx wall at the far end of the restaurant, and the designers created paper shades inspired by Isamu Noguchi's Akari lamps.

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LEFT: In addition to offering hospitality, the Miyako caters to its guests' spiritual needs with a Shinto chapel. The furnishings and shrine, in situ when the designers arrived, were left untouched.

Manhattan Rhythms

EVOCATIVE ARRANGEMENTS FOR MICHAEL FEINSTEIN'S PIED-À-TERRE

Text by Stephen Drucker/Photography by Scott Frances



ABOVE: Singer, songwriter and composer Michael Feinstein sits next to his grand piano in his three-bedroom Upper West Side residence. "I have my books, my music, a bed I'm familiar with and an energy that hasn't been shared with other people," he says of the apartment.



ABOVE: A complete set of six door panels from the 1934 movie *Wonder Bar* adorns the walls of the entrance gallery. A hidden powder room is revealed behind the door with the Al Jolson poster on it, far right. In the room are two rare posters of the movie *The King of Jazz* (1930).



Some of the most unforgettable apartments New York has ever produced have belonged to musicians. Every good New Yorker knows that Cole Porter lived at the Waldorf Towers in Billy Baldwin splendor and that Leonard Bernstein's salon brightened up the sublime gloom of The Dakota considerably and that 33 Riverside Drive is not just another red-brick building, it is where George and Ira Gershwin had adjoining penthouses at the peak of their syncopated fame.

Michael Feinstein has a new place in town now, and it's only a matter of time until the window seats are lined with boldface names and famous elbows lean on the grand piano and legends take turns singing the songs that made them legendary. "It's not my first New York apartment, but it's my first nifty one," says the singer, who more than anybody has restored the twinkle to the world of cabaret.

He and his life partner, Terrence Flannery, still have their Tudor-style house in Los Angeles (see *Architectural Digest*, November 2000), but now they have their own private Rainbow Room too, a 2,000-square-foot pied-à-terre, all black and white like a piano

A 17th-century Chinese Buddha is near the piano in the living room. "I wanted a place that blended in to Central Park," he says. "The window seats flow into the park." Satin draperies and a velvet sofa add touches of glamour to the room. Satin sofa pillow fabric by Clarence House.



keyboard, 31 floors above Central Park. Up there is the only place for a romantic like Feinstein. Up there you do not see New York, the knock-'em-over-and-get-there-first center of the universe; you see Manhattan, that glittering place in the imagination where the Rockies crumble and Gibraltar tumbles and everybody falls in love.

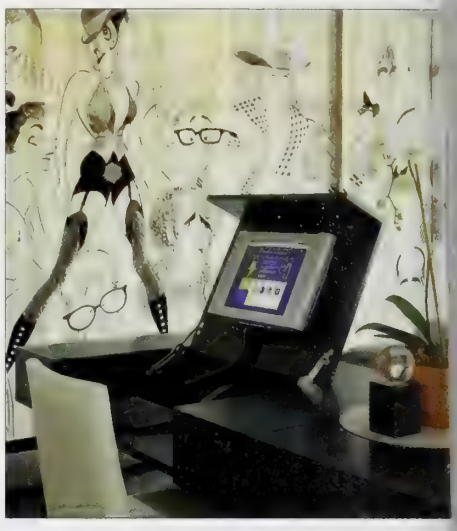
Art Déco would have been the obvious choice for this apartment, whose architectural and interior design was by Michael Johnston Design Group, of New York and Los Angeles. But perhaps that's too obvious; the style of the golden age of American popular song was precisely what the singer did not want. "I envisioned something contemporary and warm. It was important for this apartment to separate me from the place where my brain seems most to live," he says, explaining that his New York is somewhat different from yours and mine. "I tend to see the city as it used to be. When I look at the Chrysler Building, I still see the Cloud Club. When I look at the Paramount Hotel, I still see Billy Rose's Diamond Horseshoe club."

Yet Feinstein does not dwell entirely in the land of black tie and champagne and the Make-Believe Ballroom. Truth be told, he is a vegan, has a fondness for an herbal liqueur from Hungary called Unicum and goes barefoot on the cover of his newest CD, *Only One Life*, a celebration of the work of Jimmy Webb, on which Feinstein collaborates with Webb in reinventing such quintessentially '60s songs as "Up, Up and Away."

He is also "an entry-level technophile" with a passion for electronics. In this new apartment he has gone completely wireless, with an integrated home entertainment and computer system, which stores his vast CD library and searches for deliciously obscure Internet radio stations and displays the title, the album name and the cover

BELOW: Separating the media room from the living room are four nine-foot-tall drawings on canvas by Al Hirschfeld for Freddie Fields, who managed the celebrities depicted on the panels, including Anthony Perkins, Woody Allen, Clint Eastwood and Liza Minnelli. Zenith television.

BELOW: The oak dining table converts to a desk, complete with two concealed workstations, each featuring a monitor and a wireless keyboard. OPPOSITE: Leather-covered chairs are used at the table for entertaining. The painting, *The Skaters*, 1933, is by Milton Avery.








TIME



Opposite: A wall in the office is hung with memorabilia. A mid-1930s portrait of George Gershwin at his piano is over his 1925 *Time* magazine cover. Above: Two of Feinstein's four Grammy nomination medals are near photographs of the singer after performances at the White House.

art while playing a song. In the media room, there's a 60-inch television with TiVo and videoconferencing capabilities, and the dining table has two flip-top desks built into it, with computer monitors mounted underneath.

Always indexing or preserving something, Feinstein has done for the American popular song what Dewey and his decimal system did for the library book. "There's so much being broadcast on television today, and much of it is as ephemeral as live television was in the '50s," he says with the concern of an environmentalist talking about the ozone hole.

His spare time in the apartment is spent transferring arcane early recordings of popular music to more stable digital media. Often such music survives only on a "stamper," a disc that is the audio equivalent of a photographic negative. Playing a stamper requires a turntable that rotates backward and a stylus that plays music off the ridges, not the grooves. Feinstein has both.

There is no Mallett for connoisseurs of stampers and the show business ephemera Feinstein collects with the deliberateness of a curator. Rather, things have a way of coming "through the ether" to this gentle soul who is "sensitive to the energy all around us," guided perhaps by the optically perfect crystal ball on his desk and the 17th-century Buddha in his living room.

Homes where the Gershwins have lived have been offered, unsolicited, to Feinstein. A fan settling an estate once called to report finding some Gershwin items that had been in storage for decades. Among them were the original contract for *Porgy and Bess* and a photograph of George Gershwin's hands. Would he like them? He would.

Framed in Feinstein's office, among countless studio portraits and auto-

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Below: Hirschfeld's drawing of the 1940 musical *Hold on to Your Hats* is above the master bed. On the bedside tables are two 19th-century tall case clock pocket watch holders, one of which is inlaid with ivory. The 17th-century figurine, at left, was a gift from Vincent Price.





Disappearing Act

IN NAPA, A PONDSIDE HOUSE BECOMES ONE WITH ITS SETTING

Architecture by Howard J. Backen, FAIA
Interior Design by Jacques Saint Dizier, ASID
Text by Penelope Rowlands
Photography by Erhard Pfeiffer







Henry David Thoreau rhapsodized shamelessly about White and Walden ponds, calling them "Lakes of Light" and "great crystals on the surface of the earth." Living on a pond became, for the 19th-century writer, something of a vocation. So, too, for a modern couple, whose 140 hilly acres in California's Napa Valley contained numerous potential sites, all of them glorious. Even so, from their point of view, there was only one spot—a waterside one—on which to build. The owner consulted with more than a few architects; Howard J. Backen, of Backen Gillam Architects, who got the commission, brought the house close to this diminutive body of water and made a point of respecting its scale. "The pond set the parameters," he says.

"The scheme really had to be mindful of the serenity of that delicate, bowl-shaped pond. Anything but a small residence would have been a mistake." Approached from the land, the 2,960-square-foot structure can scarcely be discerned. "The idea of the house was to make it go away as much as possible," explains Backen (whose firm has offices in the Northern California towns of St. Helena and Sausalito). "People drive right by it," its owner adds, grinning. Seeded with the same grasses and indigenous plants as the surrounding chaparral—"that Steinbeckian California landscape," as his girlfriend describes it—the sod roof acts as camouflage, changing with the seasons, becoming verdant in the winter rains, tawny in summer heat.

The residents admire the restraint of Japanese houses. Their own feels similarly understated, unfolding in a series of simple rectilinear planes. The effect is disciplined, serene and diametrically opposed to some other places in the wine country, where, in the past few years, outsize mansions seem to have sprouted up in clusters, like mushrooms after a rain. From the water the house looks anything but earthbound; its three ter-

PRECEDING PAGES: "The sod roof and the large openings help transform a man-made structure into a natural element," architect Howard J. Backen says of a house he designed for a couple in California's Napa Valley. LEFT: "All the ceilings have wood detailing or are wood and plaster," notes designer Jacques Saint Dizier. The dining area faces the pond.


MACK

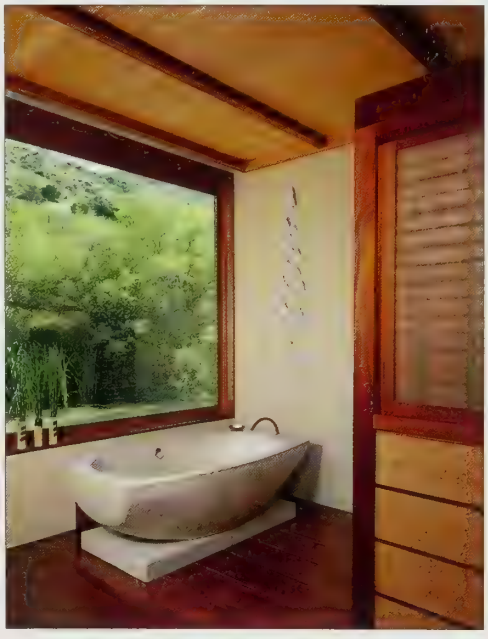
aces appear to float. To create this effect, Backen drained the pond, setting he foundation back 18 inches from hore, then cantilevered the terraces out ix feet into the water. "It was a feat of onstruction," he allows.

Those who can actually find the residence enter at roof level, making their way down an exterior stone staircase to he main entrance—a pair of sliding wood-and-agate shoji screens. Once inside, they're brought face to face with the iew. "Everything opens out to the pond," Backen says. The house, which is set at an ngle that parallels the shoreline, consists of three parts: a kitchen/dining/living room; a master bedroom, bath and ibrary; and an office and garage. The rchitect was building his own house, ust five miles away, at the same time he lesigned the pondside one, and decisions were sometimes made during his lient's impromptu visits to that site. 'I'd go to his place and say, 'Damn, that iving room is too long; I don't want it his long,'" the client recalls. In this way hey arrived at the right length for the couple's own main room—just under 45 feet. They kept its scale manageable by limiting the ceiling height (to nine feet, six inches). "If you have a 10- or 12-foot ceiling, you have a big, important room—it's not welcoming," the owner explains.

The bi-parting floor-to-ceiling doors, which were designed by Backen, provide endless versatility. "When the doors are open, it's an open-air pavilion; when the screens are pulled, it's a screen porch," the architect says. Thanks to this cross ventilation, as well as the sod roof's insulating properties, no air-conditioning is necessary. An architecture maven, the owner contributed numerous ideas, including the living room's distinctive crisscrossed ceiling. "We first had a hemlock ceiling, then saw this ceiling in a picture of a Japanese house," he remembers. The two-by-12-foot hemlock strips that traverse the room bring "just the right amount of lightness to the plaster. It gives an airy feeling."

The architect set the house's tone—quite literally—by suggesting that the cut stone used around the base of the building, both inside and out, be of a light hue. "We came up with a color suitable for the exterior and interior based on that stone," says interior designer Jacques Saint Dizier, who practices in the Sonoma County town of Healdsburg (with a satellite office in Hawaii). The inside





OPPOSITE: "The transoms in the library's coffered ceiling provide ventilation and the room's only natural light," says Backen. Over the fireplace is *Calais*, a photograph by Josef Koudelka. ABOVE: A Jean-Michel Basquiat painting is in the master bedroom. Calvin Klein bedcovering.

LEFT: "The idea behind the master bath was to be able to relax in the tub, look at the reservoir and the hillsides and feel like you're floating on a boat on that reservoir," explains Backen. Piet Stockmans created the 1998 wall installation. The cabinets were crafted by artisan Mike Peck.

Overnight visitors bed down on a guest boat. From its deck, the house, with its watery reflection, casts a distinctly cinematic spell.



TOP: The pond reflects the dwelling at sunset. ABOVE: "The objective was to build an inviting and aesthetically refined house that would blend into its physical surroundings," says Backen, right, with Saint Dizier. Landscape architect Jack Chandler used native plants on the property.

walls are a wheat shade; the outside ones are deeper still, a kind of sepia.

In the main room, Saint Dizier worked in a palette that reflects the landscape; the sea-grass carpet is just one element that "pulls that pale golden color from the hillside in," he says. This is an unfussy, almost masculine interior. In this clutter-free zone, substantial pieces square off against equally forceful ones, including expansive buffalo-leather sofas and lounge chairs upholstered in forest-green mohair. Almost every piece has a strong silhouette, with personality to spare.

The house is deliberately small—just one bedroom. "You have to adjust your way of thinking about possessions if you live here," the client's girlfriend says. Adjust, as in divest. Any new acquisitions tend to be Asian-inspired, including the handsomely crafted cabinets of mahogany, maple and Japanese paper, in which the couple store their clothes. "We wanted to stay with the Pacific Rim influence that runs throughout the interior," says Saint Dizier.

The library is the locus of some high stakes card playing and the only roon that doesn't overlook the water. "H didn't want the group to be distracted," Backen teases. Its simple, geometric ma hogany shelving unit, by Saint Dizier "creates spaces so they can showcas their collection of Asian art, which i quite extensive and quite beautiful," th designer says. Overnight visitors bed down on the water—or, more precisely on the couple's newly acquired 26-foot yellow-hulled guest boat. From its deck the house, with its watery reflection casts a distinctly cinematic spell; each window seems to frame a scene.

The greatest pond lover of them all—Thoreau—once wrote that Walden was "a mirror which no stone can crack whose quicksilver will never wear off whose gilding Nature continually re-pairs." This couple speak in similarly awestruck tones. "I'd never lived on water before," says the owner. "I didn't know all the wonderful things that would come with it, the reflection and the light." □

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Preservation in Embassies, and she was a presidential appointee to the Federal Commission of Fine Arts. She has created an atmosphere of warmth and southern hospitality, which has always embodied the traditional way of entertaining in Washington. She has simply updated the manner in which she entertains. No five-course dinners with terrapin soup and sherry to begin, no finger bowls, no postprandial tray of liqueurs in the drawing room.

She has done the same with her decorating. She has used traditional fabrics and chintzes, many of her inherited pieces and antique Oriental rugs. But she has mixed them with contemporary paintings, sculptures and window treatments. She has successfully avoided the look of a fusty old Federal museum house with period furniture by giving the house an updated look, a slight edge and a light and airy, youthful feeling. Eden Rafshoon's grandmother and mother "had beautiful things," she says. "Very southern things. Those generations of women created an environment that was comfortable and elegant and aesthetically pleasing. That was their role." She inherited much of their furniture. "But the challenge," says Eden Rafshoon, "was to keep a Federal house filled with 18th- and 19th-century brown furniture from feeling too serious. That's the kiss of death."

> "I want it to look timeless, not period. What you hope for and strive for in a house is charm," says Eden Rafshoon.

And, she adds, "I want it to look timeless, not period. What you hope for and strive for in a house is charm."

A past owner, the son of Congresswoman Frances Bolton, restored the house's gardens when he bought it in 1946. He hired one of the most famous female landscape architects in the country, Rose Greely, to design the gardens. Eden Rafshoon has remained largely true to Greely's original design form with the paths, the diamond of boxwood and the terrace and fountain in the back. But, with help from garden writer Adrian Higgins, she added romantic gestures to the classical layout. "My favorite garden always has been the white garden at Sissinghurst," she says. "So I added whites, blue greens and grays with a weeping pear, white climbing roses, oak-leaf hydrangeas, peonies and dogwoods." She also added a whimsical French stone mushroom table and benches to create the perfect fantasy for this famous garden.

The upstairs of the house has the same romantic look coupled with the clean elegance of the downstairs. The master bedroom, which overlooks the garden, is done in a pale peach with an English rose chintz that she had custom-colored to match the walls. Like the rest of the rooms in the house, it takes advantage of the light from the large windows, and the whole room has a cozy, intimate glow, making it both calming and inviting.

As with so many of these old houses in Georgetown, this one, too, has a ghost. "I love having the benevolent ghost," says Eden Rafshoon, "and the ancestral spirits that come with family furniture." As the ghost story goes, one 19th-century guest was so delightful that when it came time for her to leave, the children made such a fuss that she was invited to stay on. Forty years later she was still there. She had a rule that the candles had to be put out at the stroke of 10:00 every night. They were until she died. Thereafter, anyone who has slept in her room with a lighted candle has been able to watch it flicker and go out, precisely at 10:00 P.M., even if there is no breeze at all.

There really is something magical about this house, particularly the way Eden Rafshoon has decorated it. It is easy to see why any guest would want to stay on. Forty years is a bit much, but it is interesting to note that at the Rafshoons' parties, the guests, like the maiden lady several hundred years ago in the ghost story, never want to go home. □



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the idea to the contractors, Trimble copied a definition he found in the *Encyclopaedia Britannica* onto the blueprints: "Tectonic caves are formed by a mass movement of the bedrock. The rocks separate along joints or fractures, and are pulled apart mechanically. The resulting cave . . . has nearly planar walls with matching patterns on opposite sides."

The architect arrived at the basic layout of the one-bedroom plan quickly, presenting a model large enough even to show the placement of pieces in Roberts's collection. But the poetry, and the labor, were in the details. The architect chose a Portuguese limestone that was not plain and even but variegated, with a geological history of shells and liquid flows faintly embedded in its surfaces. Trimble built a stone colonnade between the windows facing the street, scoring lines from their edges across the limestone floor to the limestone wall opposite, implying the columns had separated from the wall and moved across the floor. Where the blocks of stone meet, the architect mitered the corners to make them look monolithic.

The architect arrived at the basic layout quickly. But the poetry, and the labor, were in the details.

The details became ever more demanding as the concepts were carried through to the bath. Not for Roberts, pesky knobs around the washbasin or shower—nothing standard and generic that would be distracting. Trimble invented a horizontal wand that distributes water to the basin in a gradient from warm to cool, left to right. For the shower, he devised a confettied grid of water raining through holes in a slab of limestone suspended in the ceiling. The bath, with uplit limestone on the floor, is both sensuous and mysterious—"my favorite room," says Roberts.

The simplicity was anything but simple to execute—Trimble paid excruciating attention to the invisible mechanics and disappearing joints. With his brother Roo Trimble, an industrial designer, he reinvented the assembly of valves and then devised the electronics to make it all work.

"Kevin wrote me, 'The relentless pursuit of perfection is the order of the day,'" says Trimble. "It was a reminder not to compromise with any of the detailing, to push everything to the limit as much as possible."

When the day came for the protection to be taken down from the walls, Roberts took a seat—a Kuramata mesh chair—in the gallery to absorb the space. "He just sat there, quietly, for five minutes. Maybe 10 minutes. I was at the edge of my seat, wondering what he'd say."

"No art," was Roberts's eventual response, more like a pronouncement.

"Then Kevin said he'd just given me the biggest compliment of my life," says Trimble. The space itself, as designed, sufficed. Roberts would hang in the gallery only a word painting commissioned from New York artist Sean Landers and furnish it with a few good chairs. There would otherwise be no art, just the dining table and a long bench made of solid teak. Light through the openings would project abstract shadows revolving on the plain walls like a sundial. Roberts would devote his several blue pieces by Yves Klein to the study upstairs.

"Some people create through chaos and passion; I create through harmony and passion—that gets me into the zone, into the creative area," says Roberts. "Everything else has to be in order—I need a tidy space and heart—to let my feelings and creativity run wild. So I didn't want to sit down to look at art that would draw me into the creativity of the artist and deplete my own. And I didn't want a Zen-like sense of order—I don't want to be passive."

For Roberts, the space was provocative, a luminous and interactive think tank. "I just walk in, and the space wraps and quiets me," he says. "And at the same time, the tranquillity liberates me, stirring my own creativity. I'm refreshed here. It works. It makes me feel capable of doing anything." □






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DEBORAH TURBEVILLE

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Constructed in the style of a Roman atrium, the Egyptian Pavilion showcases a second-century statue of Hygeia, the Greek goddess of health, and a tall footed perfume burner chiseled with satyrs. In the theater, where classical music concerts are held today, many of the columns were made of pasteboard so they could be moved against the walls during performances, then repositioned for the masked balls and banquets the count hosted afterward.

The ungodly politics of owning several hundred thousand serfs aside, few in history have matched Sheremetev in his devotion to the arts.

"He was a renaissance man," says Turbeville, "a prolific writer who left copious diaries with day-to-day instructions to his architects, painters and masons. Whenever he had a burst of inspiration, he took pen in hand."

Sheremetev was inspired so often it must have been impossible for his craftsmen to keep up, a state of affairs that may have actually pleased him. For as Turbeville notes, the count never thought in terms of "finishing" Ostankino.

"He saw it as an evolving idea," she says. "When one of his projects was realized, he moved on to the next one. The palace has inherited the philosophy of its original owner, for it still has the energy of something not quite finished, with

> Few in history have matched Count Nikolai Sheremetev in his devotion to the arts.

chandeliers on the floor, chairs piled upside down, multiples of the same Ming vase on their way to another part of the palace. Ostankino is in great need of repairs, and there always seems to be an errant little band of workmen, seen down an enfilade of reception rooms, busying themselves with tools and stepladders. But a master plan for refurbishing it seems to be missing—which may be the palace's defense against a bad restoration. In any case, to complete it would be to destroy it. In Sheremetev's mind, Ostankino was always a work in progress." □

RADISSON MIYAKO TOKYO

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The casual counterpart to Shisen is Café California, an all-day restaurant that offers breakfast from a long bar, divided from the open kitchen by a gossamer-fabric-laminated glass screen. Elliptical woven-bamboo screens frame the entrance, and that motif is picked up in the ceiling soffits and the boldly patterned carpet. Splashes of strong color, paired with glass by California artisans, set off the warm palette of chartreuse, amber and gold. The name and the innovative menu draw a younger crowd, and Banta designed a dog bar, where neighbors can dine outdoors with their pets on a patio—itself a great novelty in Japan.

> "We have so much to learn from the Japanese sensitivity to detail and refinement," says Michael Bedner.

For the 492 guest rooms, Bedner decided to use beds that are 26 inches high, versus the conventional 16, to achieve a harmonious relationship with the Western-style chairs and tables. "I told John, 'We have to go for it—it's something people will remember,'" he recalls. "There were some initial complaints, but now the Japanese seem to love it." In the guest rooms and suites, the framed prints and paper collages are by Japanese artists, but the most conspicuous accents—richly embroidered cushions patterned with courting cranes—are the work of New York textile designer Gretchen Bellinger.

The art adds a layer to the understated furnishings, which demonstrate, in Banta's words, "the connection between very old Japanese design and very modern Western design, both of which, to my eye, emphasize simplicity and clarity of form." □

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MANHATTAN RHYTHMS

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graphs and his own Grammy nomination medals, is a heartbreaking contract for "Leave of Absence (due to illness)" for the Gershwins dated July 1, 1937; 10 days later George Gershwin was dead. Dominating the entrance gallery are six posters—not lobby cards, not two sheets, but the complete set of extremely rare door panels—for the 1934 movie *Wonder Bar*, one of the more hallucinogenic musicals of Busby Berkeley. The powder room can be found behind Al Jolson.

The centerpiece of the collection and the apartment is a set of four canvas curtain panels, by the artist Al Hirschfeld, measuring a breathtaking 16 by nine feet. Made for the Beverly Hills screening room of the agent and producer Freddie Fields, it depicts his client list, which is another way of saying everybody who was anybody, including Fred Astaire, Liza Minnelli, George Burns, Burt Bacharach, Clint Eastwood and Henry Fonda. When Fields sold the house, the panels were included in the sale. Many people expressed interest in the curtains, one of the few large-scale works Hirschfeld ever produced, but they went to Feinstein. Everybody knows Michael Feinstein takes good care of things.

What a wonderful audience they make when he's alone at his piano, a black Baldwin that he has tuned regularly. (New York is not easy on anything, even a piano.) Feinstein has noticed that sweeping movie themes tend to pop out of him when he sits down to play here. And then of course there are the songs of New York. It isn't really his style to sing the king-of-the-hill and the top-of-the-heap songs; Feinstein's songs are the sweet and subtle ones. "The words *New York* are not even necessary to make a great New York song," he says. "There are certain songs that simply evoke the city." The same could be said of certain apartments. □

> "It's not my first New York apartment, but it's my first nifty one," says Feinstein.

THE DASHBOARD

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el made of the then new cream plastic—a design that was copied in the middle price offerings of several successful manufacturers, from Citroën to Humber Hillman. Duesenberg's dashboards were too expensive and extravagant to copy with their multiplicity of dials, including an altimeter and a genuine Jaeger chronometer, a brake pressure gauge and an unprecedented 150-mile-per-hour speedometer (quite a few Duesies would in fact reach nearly this speed, making this an icon of truly great American engineering). The Cord 810/812 was an extraordinary motorcar: Apart from trend-breaking front-wheel drive it boasted a fingertip gear change that worked via electrical vacuum relays, the dash of a fighter plane or a top-of-the-line powerboat—and looks to die for.

The evolution of dashboard design isn't over by a long shot. Gordon Murray, whose remarkable career includes designing the world's fastest road car—the McLaren F1, which attains a speed of some 230 miles per hour—wrote on this subject in his foreword to this writer's *Dashboards* (Phaidon Press, 1994):

> *The dashboard of a motor car can be seen simply as one small element of a complex, technical machine. When viewed as a work of art, however, it takes on an altogether different role. The dashboard and controls—tactile, aesthetically pleasing and always in view—represent an area of car design where the designer has an opportunity to project and display the vehicle's innermost character. . . . A combination of ergonomic efficiency and style[,] even when it is part of an extreme vehicle such as a Formula One car, where function rules the design process, . . . the dashboard [has] a deep technical beauty. . . . Cars are about dynamics—driving—and driving is about the man and the machine. Here we find the dashboard's raison d'être: it represents the only link between the machinery and the driver.*

Murray is certainly qualified to address that link between man and machine, not to mention the kind of passion that dashboards can inspire. He once flew back from the United States with the complete instrument panel from a Buick Skylark next to him in a coach-class seat, to use in his sanctum as decoration—and inspiration, too, perhaps? □

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n favor of professional stoves, fine furniture in favor of woodworking tools—and sports cars in favor of sport utilities.

The early SUVs bore such western names as Scout, Bronco and Blazer, and they attracted people who thought of themselves as ahead of the pack, as risk-takers. No wonder the disdain for the term *station wagon*. *Wagon* suggests the wagon train and the hapless settlers who follow trails blazed by the scouts and pathfinders. To settle is to compromise.

The quintessential American car is the getaway car, according to Eric Mottram in his *Blood on the Nash Ambassador*, the classic interpretation of American popular culture. In films from *They Drive by Night* and *Bonnie and Clyde* to *2 Fast 2 Furious*, cars provide escape. A few years ago the PT Cruiser put a truck-like body on the base of a Dodge Neon and channeled the image of a gangster getaway car.

What may be the first crossover—Subaru's Outback, "the first sport utility wagon"—came on the scene even earlier, and it's been more than two decades since the minivan and the luxury SUV arrived. Today the Outback seems like a down-to-earth rugged all-wheel-drive wagon, but it went on to inspire more luxurious wagons in the same vein, such as Audi's Allroad Quattro and Volvo's XC70, wagons with black-clad bottoms that make them seem to be wearing L. L. Bean boots with rolled-up khakis.

Timothy Malefyt, director of cultural discoveries for BBDO Advertising in New York, researches the crossover from an anthropological perspective. He recently conducted an "ethnography" of customers for Chrysler's Pacifica, and he has also charted the psychographics of buyers of Cadillac, whose SRX crossover just arrived.

Crossovers are natural to us, he argues. "American ingenuity grows out of crossed cultures. Wasn't the cowboy's best working horse a cross of breeds? Isn't our favorite character on *Star Trek*, Mr. Spock, a hybrid of Vulcan and human? Hybridity is the way life evolves for the better," he says.

Apparently, consumers are not bothered by the lack of a simple categorization of the Pacifica. In fact, they enjoy it. "They don't define the vehicle as a type. They regard themselves as undefined as well—still in process. A car is a place where you can redefine and reinvent yourself," Malefyt adds. "The Pacifica is a vehicle you define for yourself, in your own way."

Crossing over is about reinvention. Cadillac, Malefyt says, had been reinvented as the company of the Escalade SUV and the SRX crossover. "Americans believe in reinvention and second chances and comebacks."

> In keeping with the American predilection for roughing it easy, SUVs are growing more carlike.

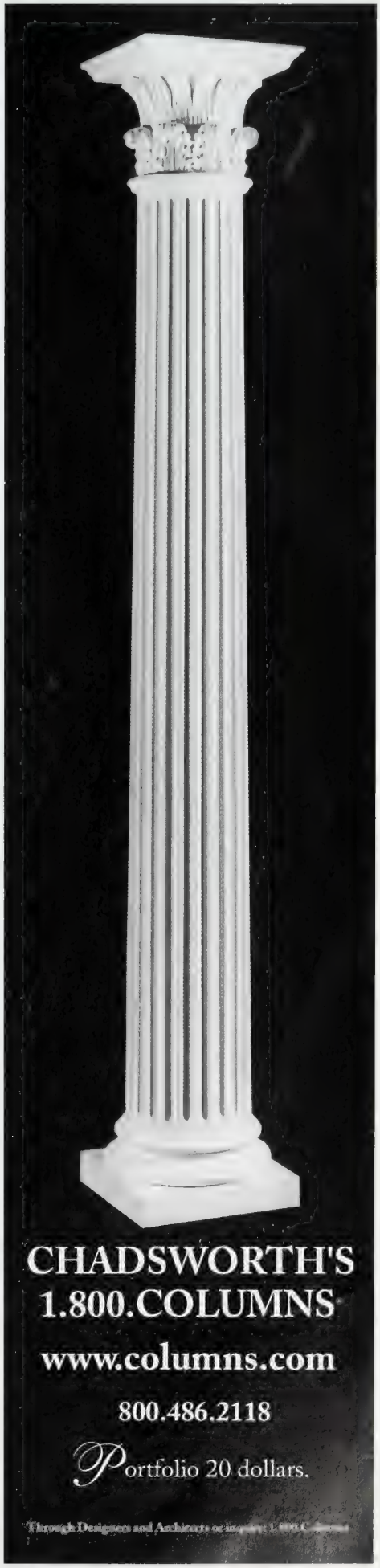
If actors can cross over into politics and reinvent themselves as governors, why can't SUVs reinvent themselves the same way? Arnold Schwarzenegger has promised to make his Hummer green. A hybrid Hummer?

SUVs can cross over as sports cars. The corners of once boxy SUVs have been softening in style for several years now, like blocks of chocolate passed gently through flame. In keeping with the American predilection for roughing it easy, SUVs have been growing more carlike in performance and appearance. BMW's X5 and new X3 and Mercedes M-Class have soft lines and sporty handling.

Concerned that loyal 911 owners would bristle at the idea of a Porsche SUV, the sales staff at Beverly Hills Porsche were instructed to present the vehicle as a "big rally car," like those on the exciting and popular European road rally circuit—and equally popular video games.

Crossovers may be an evolution, but isn't a crossover often an awkward mix—even homely? Isn't *crossover* a polite word for, well, mongrel or mutt?

"Mutts!" Malefyt exclaims. "Americans love mutts. Remember *Lady and the Tramp*? Always look to the fairy tale to find the meaning. In the Disney version, the mutt outdoes the purebreds—and gets the girl." □



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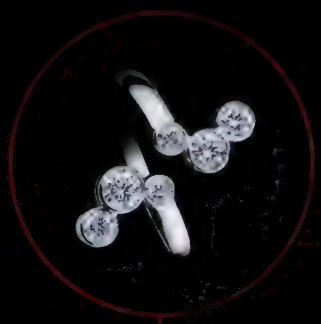


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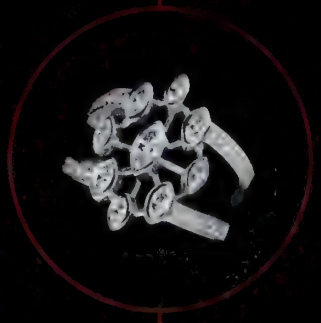




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COVER: A reconceived Northern California dining room. Interior design by The Wiseman Group. Before photography by Jamie Hadley. After photography by Tim Street-Porter. See page 204.

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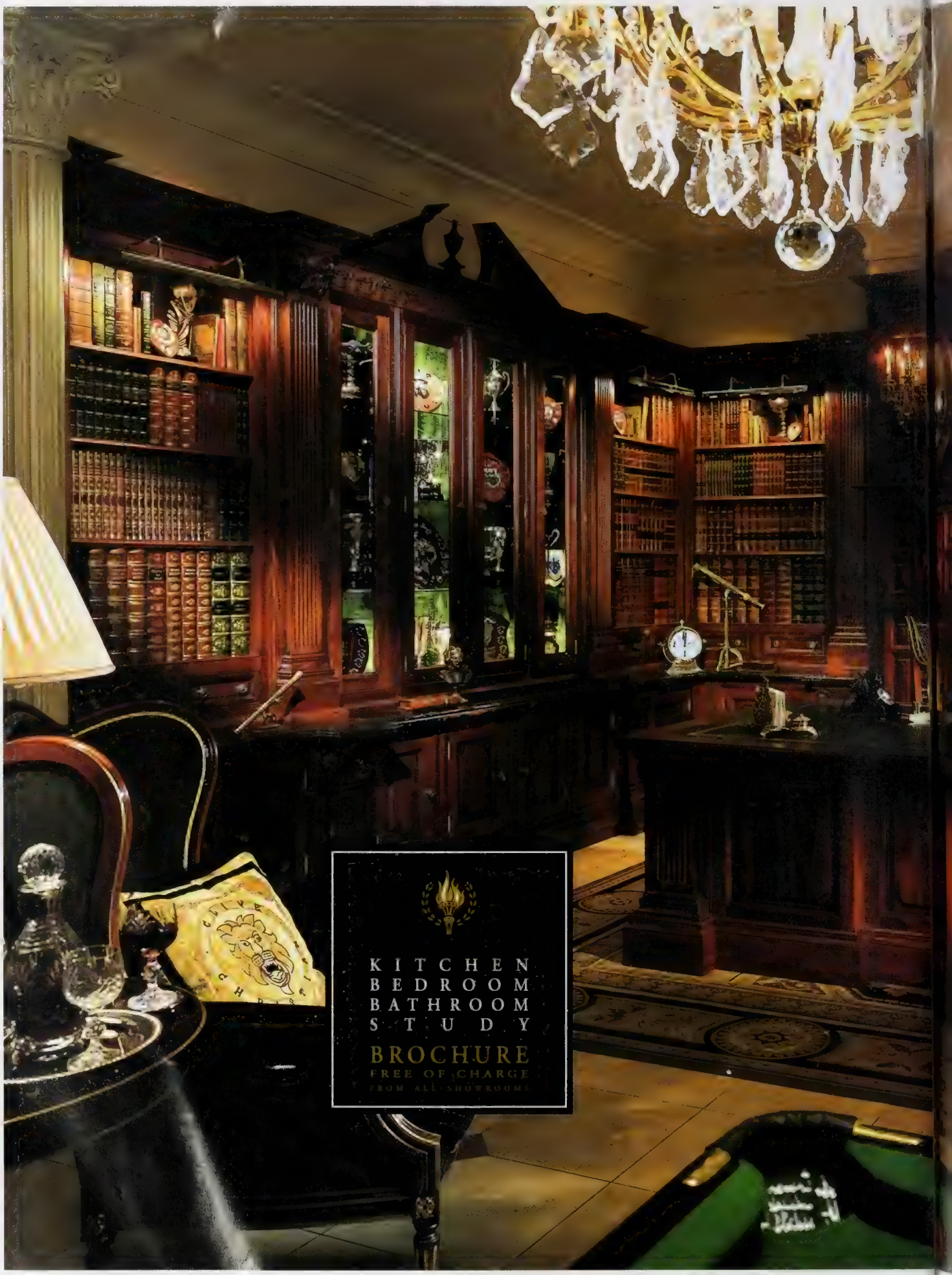
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The yacht *Il Cigno* sails into the 21st century with an updated look. Interior design by Jonathan Reed. See page 162.

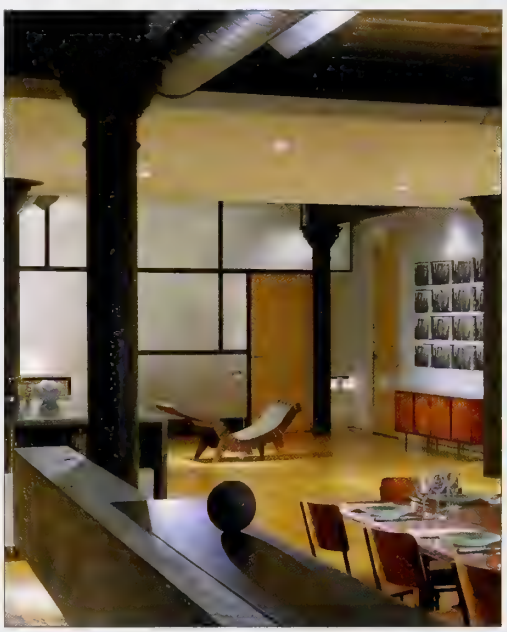
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A Listing of the Designers, Architects and Hotels Featured in This Issue



A collection of vases available at Robert Kuo's showroom in Los Angeles. See page 32.

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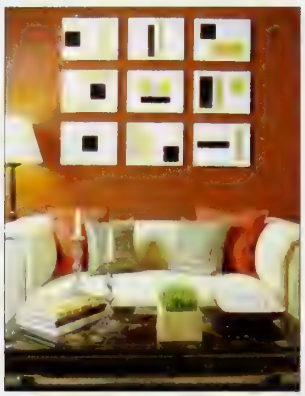
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I would like to thank you for your new section, AD Style. The $5,000 apartments in the December 2003 issue ("The $5,000 Solution"—East and West) were inspiring not only because they were beautiful and accessible but because you acknowledged that spending $5,000 on a plate may not always be the most reasonable way to spend money. As a loyal reader who works hard to earn her money, I appreciate it.

—Julie Brassem
New York, New York

GRAHAM GUND

Turning the pages to Graham Gund's living room in the November 2003 issue ("Plainly Stated") made me laugh out loud. The sheer exuberance and activity was so joyful.

Louise Radler
Northridge, California

MONTANA STATE OF MIND

Applause to Dennis Quaid for turning his vision into a masterpiece (Architectural Digest Visits, October 2003). I spent the afternoon transported from my New England home to his picturesque Montana ranch. I was held captive by the charming rooms, while entertaining thoughts of being a guest, lodging in the peace and beauty of the aspens. Well done, Dennis Quaid.

Terri Gentile
Hopedale, Massachusetts

A PLEASANT ESCAPE

The October issue of *Architectural Digest* was, as always, a delight to the eyes, a stimulation to the mind and a source of serenity in a world that cranks out mediocrity, chaos and damaged emotions. I can retreat into your magazine's homes, gardens and, yes, even your elegant advertisements. I can be renewed, especially with a vicarious trip to visit the estates for sale, the hotels in exotic places and the homes of people I've met via movies or television. I love the Before and After spreads, the architectural changes in buildings and homes, the visits to designers' studios and the articles on interior designers that I'd love to compare notes with. Thank you for bringing joy into my life and continually inspiring me with your special magazine.

Margot Patrick
Lyle, Washington

THE WORK OF HARRY SCHNAPER

I am thrilled to once again be included in the AD 100 (January 2004). However, the photograph next to my name shows not my work but rather the work of my ex-boss, the late Robert Metzger. It's a screw-up, but, given the accompanying text, it is a logical screw-up. I'll forgive you because you published such a flattering piece about me in last July's issue (The Professionals), complete with a photographic portrait that even I like.

Harry Schnaper
New York, New York

VISUALLY STUNNING

The October issue was a feast for the eyes. From the visit to Luis Barragán's San Cristóbal (AD Revisits) to Les Jolies Eaux, my eyes filled with fascination at the turn of every page. I will keep racing to the mailbox to look for the next monthly edition. Kudos.

Karena Nashbar
Tampa, Florida

A WEIGHTY ISSUE, PART II

I was rereading your exceptional October issue, and it brought to mind a reader's letter from September 2003 in which the complaint was made that your magazine is too weighty. I would like to respectfully point out to my fellow retiree that it is the advertisements that allow *Architectural Digest* to present the quality material that graces each issue. These fine ads not only inform but contribute to the design experience the reader gains from perusing your excellent, if weighty, tome.

David E. Ludlam
Leesburg, Florida

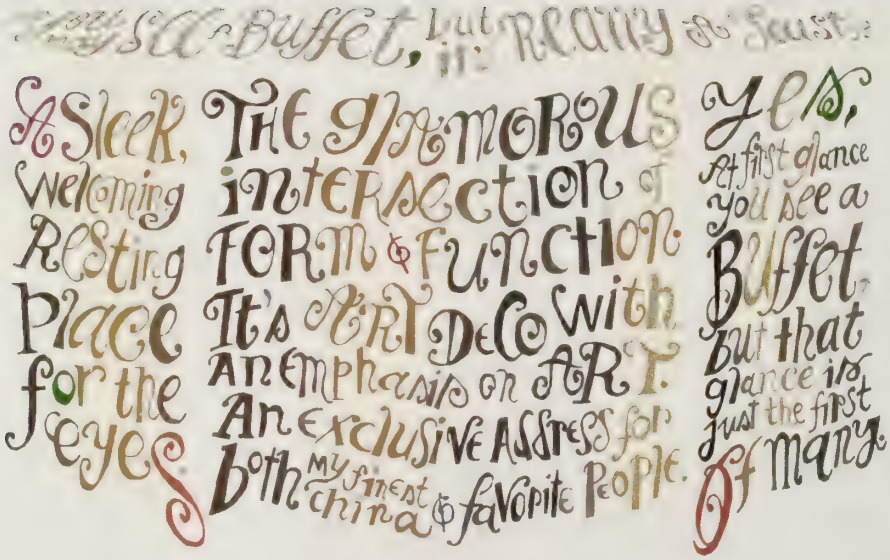
SPACE CONSTRAINTS

The photo layout of Dennis Quaid's Montana ranch was just lovely. I was impressed with the expansive space, but where was the storage?

Kimberly Gillespie
Seattle, Washington

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Until now, we've declined to take part in "show house" residences because, although they are fund-raisers for charities, decorators say they seldom receive enough new business to make the considerable expenditure of time and money worthwhile. When we were offered two spacious apartments in the new Time Warner building in Manhattan for an *AD* design exhibit, we decided to do a one-time-only presentation, "Rooms with a View of Central Park," inviting nearly two dozen designers from the AD 100 (see last month's issue) to participate. Their enthusiasm was inspiring, their work brilliant and the results a huge success. (All proceeds from admission fees were donated to the Central Park Conservancy and several other worthy causes.)

Last fall, thousands of people walked through the 20 finished rooms as if they were walking through the pages of the magazine. In case you missed the exhibit, our coverage of these extraordinary rooms begins on page 124.

***Paige Rense**, Editor-in-Chief*



SCOTT FRANCES ("*Architectural Digest*'s First and Only Design Exhibit by Top *AD* Decorators: Apartment 73A," page 124; "Tailor-Made in Manhattan," page 154; "Lightning Strike," page 78). "I'm a born and bred New Yorker, so it was great to be involved with a project that shows the endurance of the city," says contributing photographer Scott Frances. "This design exhibit was part of one of the first major building projects in New York since 9/11." Frances, whose images are featured in numerous books, including *Richard Meier Houses 1962/1997*, says, "Some rooms really lent themselves to daylight, like Joanne de Guardiola's living room, with those amazing wraparound views, and some were clearly evening rooms, like Thomas Britt's dining room. Not only were they interesting to shoot in their best lights," he remarks, "it also really helped with the scheduling!"



SUSAN SHEEHAN ("How to Be Your Own Best Client," page 146). "Designers' own residences and Before & Afters are two of my favorite subjects to write on, so I was very happy to receive this assignment," contributing writer and Pulitzer Prize–winning author Susan Sheehan says of the Chicago condominium Alex Jordan renovated for himself and his partner, Michael McCarthy. "Designers tend to be a bit more forthright when speaking of their own spaces," she adds.

MICHAEL MORAN ("Family-Friendly in New York," page 168). Contributing photographer Michael Moran likens shooting a Shelton, Mindel project to "entering a magical, light-filled painting where order and calm prevail and every object is like a living thing. Lee Mindel, the magician himself, styles and trims, shifts and edits, despairing sometimes—'I've lost my mojo!' he says, but he always finds it again. He's great fun to hang out with." Moran lives in New York.



PETER HALDEMAN ("In Living Color," page 204). "One way or another, houses are about relationships," says contributing writer Peter Haldeman, who was asked to cover the vibrant transformation of a couple's Northern California home filled with contemporary artworks and eclectic antiques. "The couple who hired Paul Wiseman to redo their Tuscan-style villa balance each other both psychologically and aesthetically. He's a reserved New Yorker, she's a Puerto Rican dynamo—and together with Wiseman, they've made an elegant but lively home." Haldeman's articles about art, architecture and design have appeared in *ARTnews*, the *Los Angeles Times*, *The New York Times*, *Harper's Bazaar* and *Elle*. He is based in Los Angeles.





ISON AT 64TH SOUTH COAST PLAZA

L.A. Woman

Donna Livingston Discovers a World of Antiques Without Leaving Town

Text by Christopher Finch/Photography by Jim McHugh

DONNA LIVINGSTON'S design offices are located in the West Hollywood–Beverly Hills borderlands, around the corner from the power lunch mecca The Ivy and in the heart of L.A.'s prime art and antiques district, a plush enclave of galleries and showrooms that Livingston knows intimately.

"It's always been possible to find beautiful things in Los Angeles," she remarks, "but now dealers and customers have become more sophisticated. You see this in the quality of the objects and artifacts, and especially in the way they are presented. Out here, dealers enjoy the luxury of having space and light to work with, something you don't encounter too often in Paris or New York. It means

continued on page 34





CHARLES JACOBSEN

ABOVE: Designer Donna Livingston chats with Jacobsen in his shop, one of her local favorites. LEFT: The showroom is located in West Hollywood's Pacific Design Center.

RIGHT: Livingston finds the shop's large-scale items "very usable in California." Jacobsen's own line of upholstered pieces is shown with antique Asian furnishings.





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that every last item can be given room to breathe. That's what makes the galleries here so pleasant to visit."

As an example, Livingston points to the serenely elegant spaces that make up the Charles Jacobsen gallery, which is located in the Pacific Design Center, Cesar Pelli's bright blue and green crystal palaces on Melrose Avenue, a focal point for the Southern California design community.

"This gallery," the designer says, "represents contemporary Pacific Rim taste at its best." Large-scale upholstered pieces by Jacobsen combine seamlessly with 18th- and 19th-century Asian and Indian furnishings in the minimalist environment. "It's full of gorgeous artifacts," she continues, "and the way light and background color are used to bring out the richness in objects is very striking. When I walk into the gallery, I get a sense of well-being."

Nearby on Melrose is Robert Kuo's showroom, another notable example of the Southern California interpretation of Pacific Rim style. "Here again there's a dramatic use of space that takes full advantage of very high ceilings and arresting architectural detail," Livingston says of the contemporary two-story shop. "Robert Kuo is a charming, elegant man, with perfect Old World manners. He has marvelous taste that accommodates both the sleek and the whimsical." Witty repoussé-copper snails, made in China in Kuo's workshops, and stylish contemporary Beijing glassware are displayed along with top-quality Chinese antiques. "Objects are presented in a way that emphasizes their

continued on page 36







J. F. CHEN ANTIQUES

Above: Joel Chen and Livingston admire a Tang Dynasty figure. Right: A circa 1900 gilt camel from the Netherlands stands by 19th-century temple jars and a taboret. "You're likely to find all kinds of rarities," Livingston says of the shop. Top: The Chinese room has a wide assortment of porcelain and pottery dating to the 3rd century.


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sculptural quality," she adds.

A little farther east on Melrose is J. F. Chen Antiques, more of a traditional store, although still very spacious by East Coast or European standards. "This is a place I go when I'm looking for the exotic," explains Livingston. Joel Chen—"a true collector," she says—fills every inch of his shop with pieces ranging from hand-painted 18th-century Chinese wallpaper to 1950s Italian glass. "There's so much to see, and the objects are so varied in period and place of origin—Italy, France, India, Tibet—that you have to stay alert or you're likely to miss something wonderful. I find that exhilarating."

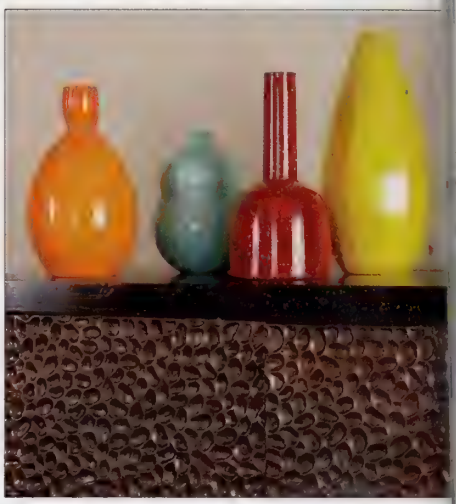


Close to J. F. Chen, where Melrose Avenue branches into Melrose Place, is Jeffrey Klawans's Connoisseur Antiques—its storefront the work of Emmy Award–winning production designer Robert Keene. "Connoisseur stands for everything European and ornate—especially

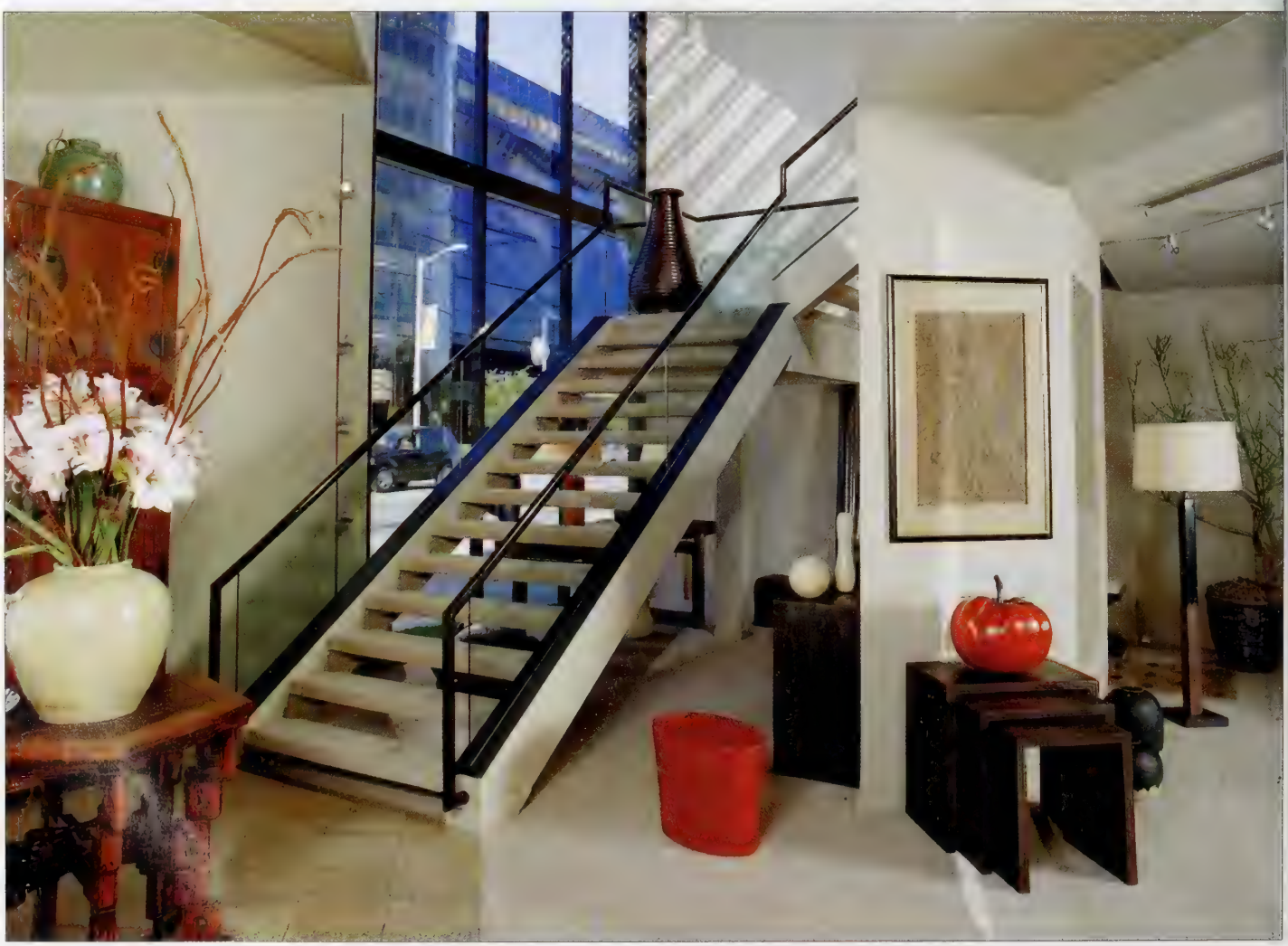
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ROBERT KUO

LEFT: The striking façade's floor-to-ceiling windows give passers-by a look inside the shop. Livingston often stops in for "architectural pieces that make an unusual statement."



BELOW: A mixture of Chinese antiques and new designs occupies the light-filled space. RIGHT: Sculptural glass vases rest atop a repoussé-copper-and-elmwood cabinet.



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chandeliers and candelabra," says Livingston. "Jeffrey has always had a special eye for fine Baccarat crystal and the like, but then he also has a great eye for French and Italian furniture and a real feel for the styles of the 18th and 19th centuries."

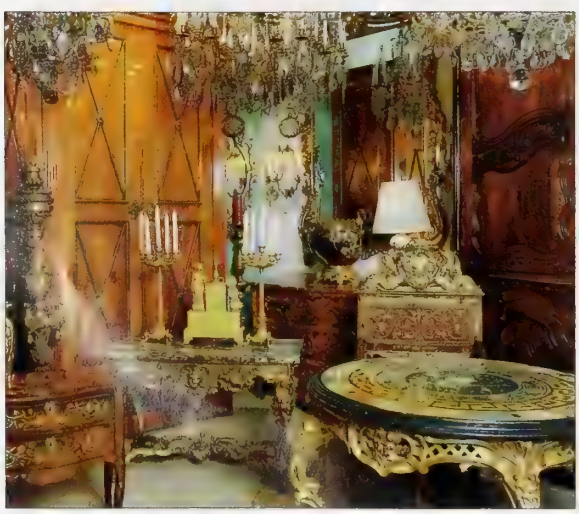
A short stroll from Livingston's office is the antique carpet emporium of Y & B Bolour, on Robertson Boulevard, where the designer heads

"Dealers in Los Angeles enjoy the luxury of having space and light to work with," says Livingston.

"for Aubusson carpets, rare Flemish tapestries, top-quality Orientals and wonderful cushions pieced together from remnants of antique fabrics," she says. "But what makes shopping there memorable is Yousef Bolour himself, because he makes his inventory come to life in the most amazing way. He seems to know everything about the sym-

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CONNOISSEUR ANTIQUES

ABOVE: Beneath a pair of Bagues chandeliers, owner Jeffrey Klawans shows the designer a 19th-century Sèvres cachepot. Baccarat candelabra are on the chinoiserie table.

FAR LEFT: Chandeliers from the 18th and 19th centuries illuminate the shop, and furniture includes a Louis XV marquetry commode. LEFT: The storefront on Melrose Place.

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Y & B BOLOUR

LEFT: Yousef Bolour tells Livingston about the history behind one of the shop's tapestries. The pillows next to the two are fashioned from antique tapestry fragments. BELOW: The Robertson Boulevard shop is a short walk from the designer's office. BOTTOM: A circa 1850 chinoiserie tapestry hangs in front of rolls of carpets in the showroom.

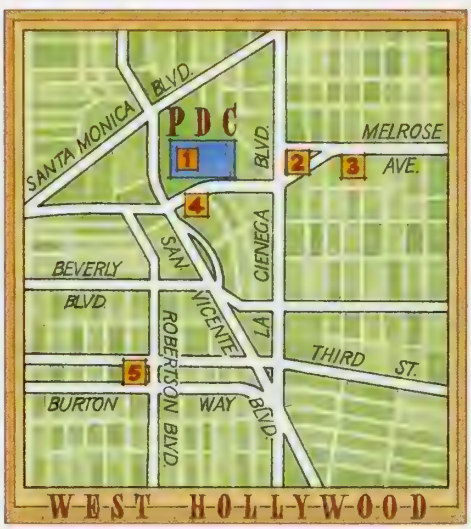




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bolism and allegory woven into, for example, a Baroque tapestry from Brussels, and he'll sit you down and enthrall you with the story. It's better than a movie.

"Maybe it's Hollywood," adds Donna Livingston, "but there's something theatrical and magical about all of these galleries, and many others in the neighborhood. They function as dramatic settings for glamorous objects, and that's what makes this area so special." □



WEST HOLLYWOOD SOURCES

1 Charles **Jacobsen Inc.**, Pacific Design Center, 8687 Melrose Avenue, 310-652-1188. *Asian and Indian antiques and contemporary pieces*

2 **Connoisseur Antiques**, 8468 Melrose Place, 323-658-8432. *Continental and English antique furniture, chandeliers and mirrors*

3 **J. F. Chen Antiques**, 8414 Melrose Avenue, 323-655-6310. *Global antiques and decorative accessories*

4 **Robert Kuo**, 8686 Melrose Avenue, 310-855-1555. *Chinese antiques, contemporary ceramics and decorative objects*

5 **Y & B Bolour**, 321 South Robertson Boulevard, 310-274-6719. *Antique carpets and tapestries*

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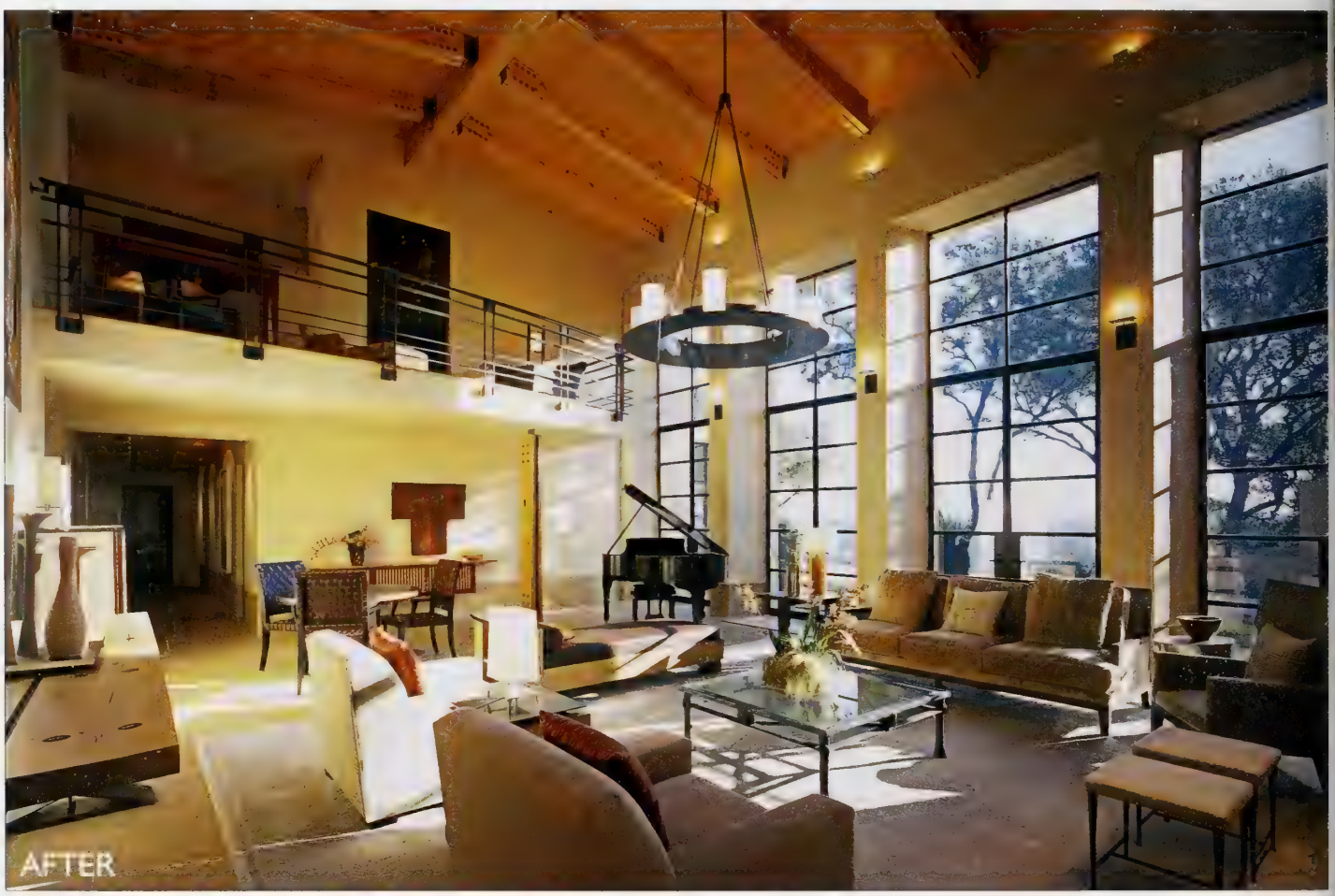
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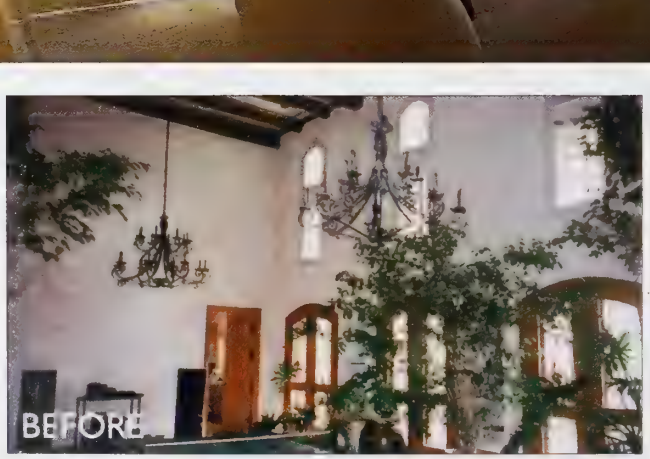
Fusion, Texas Style

Global Sensibilities Come Together in a 21st-Century Villa in Austin

Architecture by Dick Clark Architecture/Interior Design by Emily Summers Design
Text by Michael Ennis/After Photography by Paul Bardagjy



RIGHT AND ABOVE: The living room. Holly Hunt matte-nickel lamp, sofa, wing chair and stools, which are covered in Bergamo fabric. Lounge chairs, Christian Liaigre for Holly Hunt. Mahogany end table from Profiles.



"IT WAS GRIM," SAYS TEXAS ARCHITECT Dick Clark, offering an assessment one wouldn't expect of a Tuscan-style villa romantically perched on a sun-washed cliff high above Austin's Town Lake. "With tiny little windows and hardly any view of the lake, the whole house felt dark and oppressive. I said, 'This is ridiculous. We've got to totally open up the entire lakefront side of the house.'"

Engaged for a remodel that turned out

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LEFT AND BELOW: The firm Dick Clark Architecture, which renovated the entire house, reconfigured the kitchen. Bulthaup cabinets and a Sub-Zero refrigerator were added.

The palette hints at the arboreal and the aquatic. "It's not so much a color as it is a serene environment," says Summers.

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to be an almost complete reconstruction, Clark, whose firm is based in Austin, and Dallas interior designer Emily Summers did much more than just perk up the dreary Tuscan cloister. Clark and Summers sweepingly transformed a plodding period piece into an elegant expression of 21st-century modernism, effortlessly translating influences as diverse as local vernacular, classic modern, European contemporary and traditional Asian to create a design as international in outlook as it is intimately wedded to its Texas setting.

This sophisticated fusion began with a new owner's well-traveled sensibility. "I've studied architecture and interior design informally for several decades," says the client, a businessman who has built and sold several pharmaceutical research and development companies. "I've had a

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ABOVE A spiral staircase was removed from the master bedroom. RIGHT: Designer Emily Summers used Great Plains fabrics on the bed, chaise and chair. Bedside rug, Patterson, Flynn & Martin.

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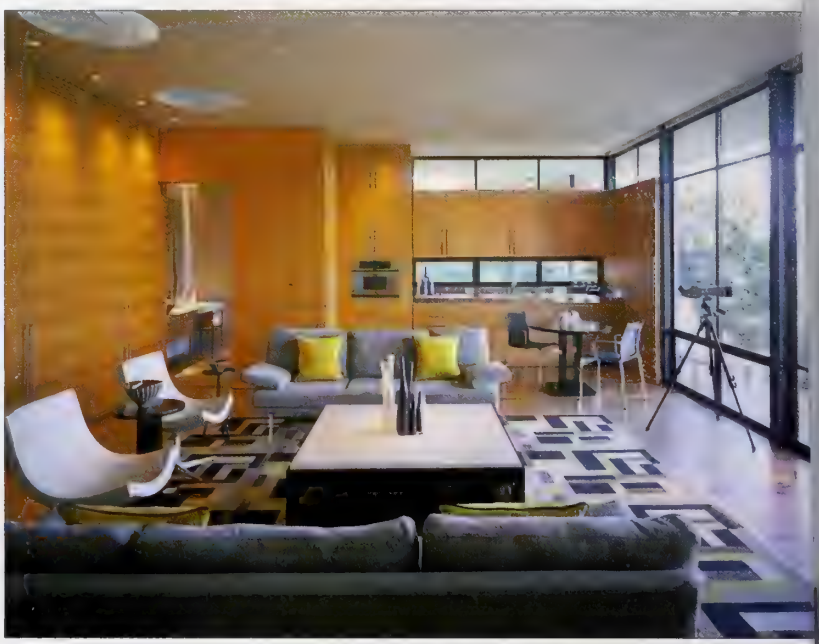
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RIGHT: The caretaker's cottage (below) was torn down to create the Cliff House, which is built into the steep hillside and enjoys 180-degree views. The sofa fabric is from Larsen.





The Cliff House's lower deck, outfitted with teak-and-aluminum furniture by McGuire, overlooks Town Lake and the Austin skyline in the distance. A lawn covers the roof deck.



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chance to travel around the world and be influenced by some fabulous spaces, from Kyoto's Buddhist temples to the re-creations of 1920s and 1930s interiors at The Swedish Museum of Architecture in Stockholm. I've always been taken with modern design and architecture."

When he decided to begin work on his own home, he hired two longtime members of Texas's relatively small but accomplished community of committed modernists. Closely collaborating from the outset, the trio quickly arrived at a consensus: "It was a bad house, but it had good bones," says Clark, "and we were fortunate in that it was east-northeast facing, so we only had to deal with the morning sun. The orientation was really good to just go toward the lake." While the footprint of the house stayed, almost everything else went: Stone-veneer exterior walls gave way to massive blocks of locally quarried Lueders limestone in a rich ocher hue; deeply set window arches were replaced by sheer, minimalist banks of horizontally banded windows; the Tuscan tiles were supplanted by a more authentically Texan standing-seam copper roof.

Preserving the old footprint also presented the challenge of an enormous, basilica-like living room. "Here was this vast space, with a humongous walk-in fireplace, and it just felt oppressive,"

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ABOVE: The house's stone veneer (right) was replaced with Lueders limestone. Just outside the curved glass wall of the breakfast area are a lawn and the swimming pool.



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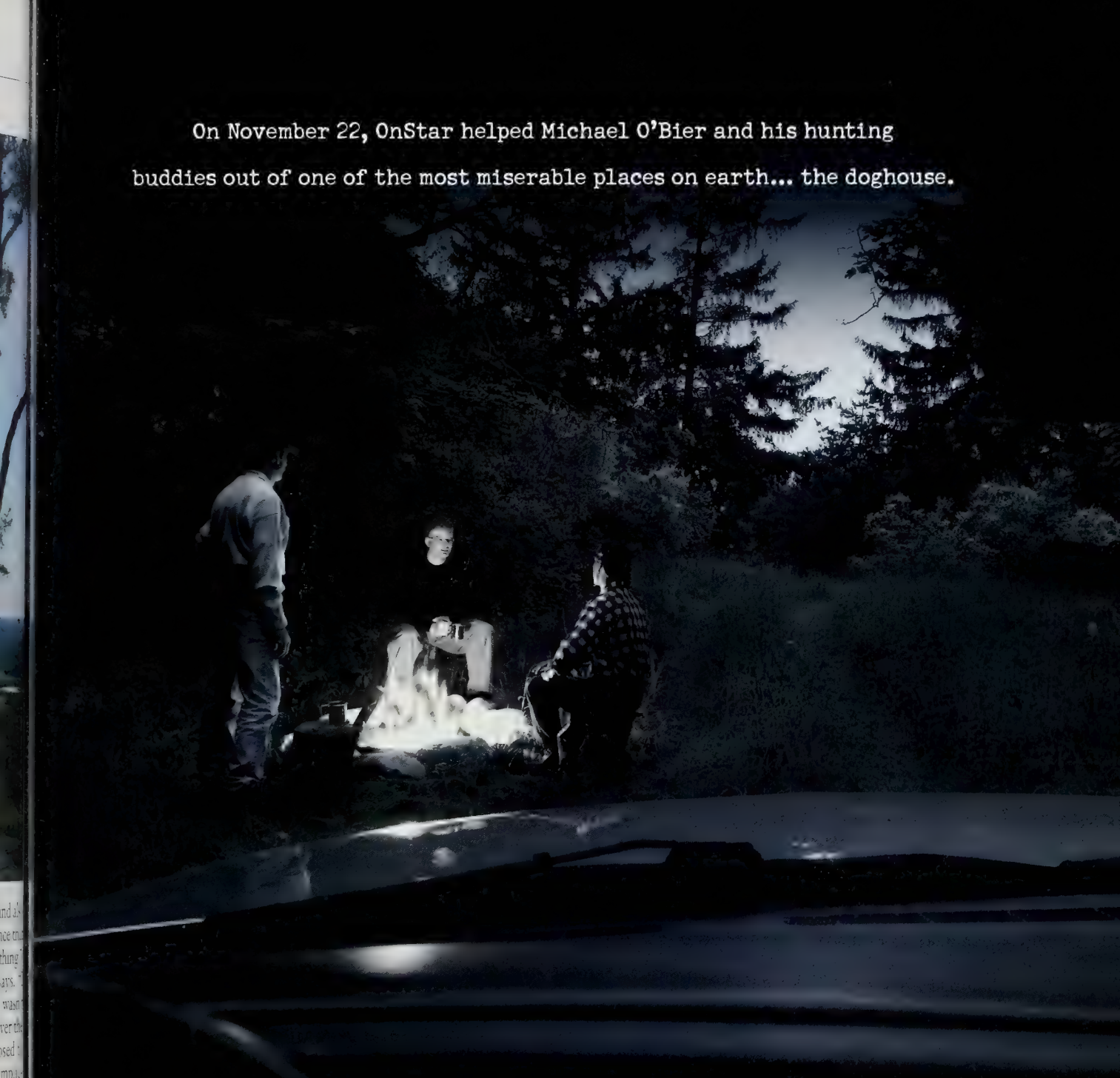
says Clark. The remedy began with a sleekly curved mezzanine, which breaks up the space while also functioning as a sitting room for the adjacent bedrooms; opposite, the jumbo fireplace was cut down to an appropriate scale and the stone-veneer wall rebuilt with the same hefty but warm-hued limestone blocks used on the exterior. A flat ceiling with dark, faux-finished beams was replaced by gently gabled white-oak planks and beams, a venerable form Clark lightened and updated by separating the sturdy wood beams with thin metal plates. "We wanted the ceiling to have a floating, flowing feel," comments Clark, "and also tease the viewer with the appearance that the beams aren't attached to anything."

Of the interiors, Summers says, "I immediately got a sense of what wasn't working—little tiles slapped all over the walls, secondary finishes as opposed to integral." Noted for the serene simplicity of her rooms, she opted for richly authentic yet unadorned, neutral-hued surfaces, such as matte cream plaster and cerused-white-oak paneling. Leather shows up unexpectedly, wrapping the handrail of the Adolf Loos–inspired balcony or as floor tiles in the master bedroom. They're "very smooth and consistent," Summers observes of the luxurious, cocoa-colored tiles. "You don't think of a saddle. I wanted a chic look, not a Texas reference."

Equally well versed in building collections of classic modern furniture and in designing her own, Summers did a little

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On November 22, OnStar helped Michael O'Bier and his hunting buddies out of one of the most miserable places on earth... the doghouse.



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of both in the cavernous living room. "W needed big, strong elements," she say "and the owner was willing to have a fe simple things." The uncluttered seatin area is anchored by a Summers-designe leather-and-oak daybed, inspired by Jean Prouvé metal version. Hanging o the wall beneath the balcony is a sub lime walnut George Nakashima cabin that Summers found at auction in Ne Jersey. "He loved the Zen-like simplic ity and floating quality of the Naka shima," says Summers. Given the design ers' differing aesthetics, "it's fun to pla with the sculptural form of the two piece and make them work together. It's abou integrating sculpture and shape rathe than creating a full period room."

Summers also emphasizes the inter play of the interior and the outdoors. The house's subtle palette is keynoted by muted sage green that hints at both the arboreal and the aquatic. "It's very neutral just enough green to go out again t those trees and the lake. It's not so much a color as it is a serene environment."

The biggest surprise—and the most spectacular view—lies downslope, hidden from the main house beneath a sod roo that provides a previously missing rear lawn, as well as a fair-weather setting for the charitable and political gatherings the owner regularly hosts. Built on the site of an old caretaker's cottage, the Cliff House, one of four additional buildings on the property, variously functions as a corporate boardroom, guesthouse, and media center for the resident teenagers. The cylindrical glass dining room, which wraps around an immense, doughnut-shaped table that Summers designed, is cantilevered over the pool, providing a spectacular 270-degree vista and the sensation of flying. Explains Clark: "This was just pull out the plugs and do something very European contemporary."

The sum of all the diverse parts is a seamless synthesis, a cosmopolitan 21st-century villa that eruditely evokes the past while looking into the future. And when the complex pieces had all been put together, the owner discovered a surprise of his own: Clark and Summers had raised the bar above his own demanding standards. "They actually exceeded my expectations," he says. "It's just a magical house." □



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Mariette Himes Gomez

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"Design for me is more about the client than a particular style," says Mariette Himes Gomez (right). BELOW: A tranquil palette characterizes a Los Angeles living room she created (see *Architectural Digest*, February 2002).

By Nicholas von Hoffman

TALKING ABOUT GROWing up in Alpena, Michigan, "a kind of summer resort town on Lake Huron," Mariette Himes Gomez sounds something like the narrator in Thornton Wilder's *Our Town*. "There really weren't a lot of men around. They all seemed to die —of heart attacks and things like that. I guess in a small town they didn't take care of their health the way they do today. But it was a wonderful childhood. We would go to my grandmother's for lunch every Sunday after church. It was pretty idyllic. I don't have any bad memories or sad moments."

Gomez didn't come from the family with the big house on top of the hill. Her mother "didn't have a great deal of money," she explains. "She made doll clothes for a shop that sold handmade things." According to the designer, her mother and her aunt sewed, made hors d'oeuvres, cooked

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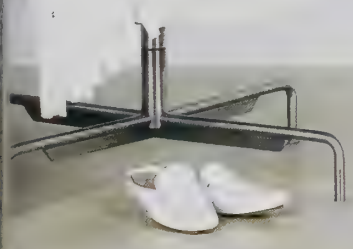




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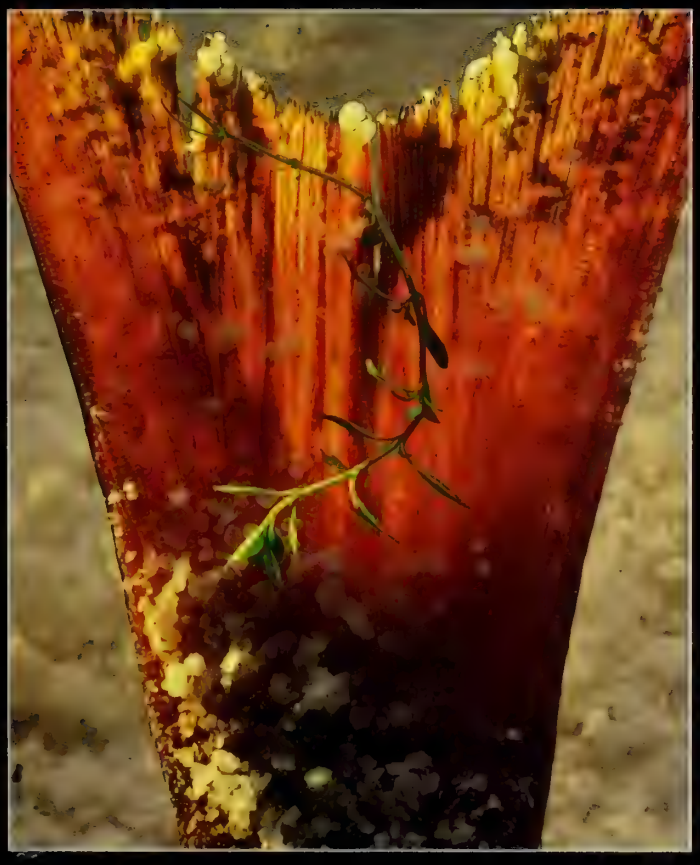
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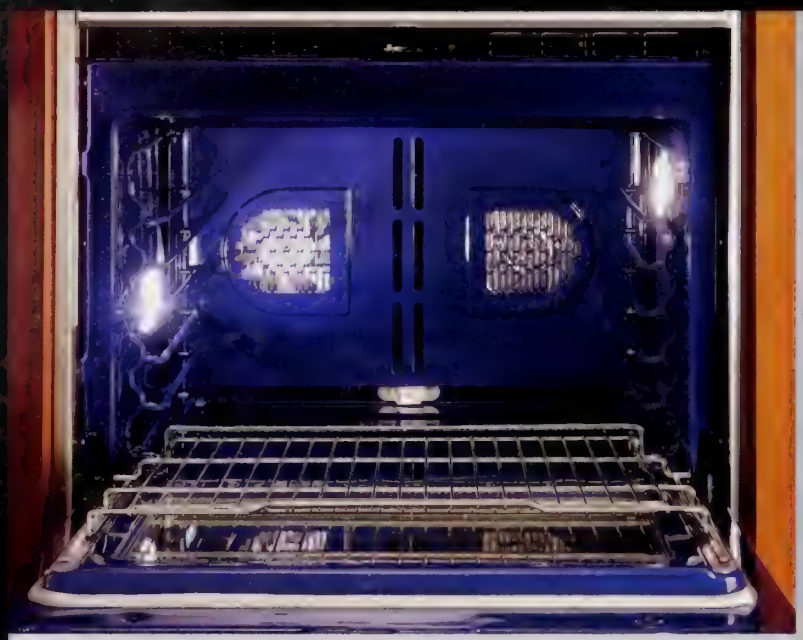


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and did spring cleaning. "They could have been modern television personalities who know how to do everything," she says, "the perfect dinner party, the perfect table."

From the age of 14 Gomez knew what she wanted to do. When other girls talked of becoming nurses or teachers, she would say, "I'm going to be an interior designer." None of her friends had any idea what that was. Of her unusual choice of professions, Gomez says, "I suspect I got it from magazines."

Reading about interior design in magazines is one thing; getting the training is another: "At school I was taught by nuns," she says, and although



LEFT: Gomez used a mixture of styles and periods in the living room of her own apartment in Manhattan (*AD*, September 199 "I love working in different styles," she say





on the whole she counts that a good experience, it was an education with its own traditions: "I wanted to take shop drawing with the boys, but they wanted me to take home economics with the girls. I remember I had to sew something, and it fell apart."

After graduation, Gomez got a two-year scholarship to a junior college, but the obstacles remained. "You had to take all these other courses," she remembers. "I was just so tired of learning things that I would never use. It wasn't that they weren't going to enrich me, but I knew what I wanted to do. I couldn't see the crossover. Geology! That was a major stretch."

ABOVE LEFT: She set an 18th-century American bed in a bedroom in Boston. ABOVE RIGHT: Her drawing room for the 2001 Kips Bay Decorator Show House was "respectful of modernism in a not-so-modern way."

A college instructor suggested that if interior design was what she was interested in, she should visit Detroit or Grand Rapids. So Gomez went to Herman Miller's headquarters and had a tour. "Then I was really hooked."

She was accepted at the Rhode Island School of Design but left there for the New York School of Interior Design. "It wasn't a universi-

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continued from page 58

ty and didn't have anything but what I wanted," she says, explaining the switch. "I graduated from there with a bachelor of fine arts." Gomez was not simply a decorator; she had become a designer. "I hate to generalize, and I don't want to set up stereotypes," she emphasizes, "but decorators usually are individuals who prefer to reupholster and do new draperies and pick out furniture." Her office does do decoration but also design work "where we coordinate our services with an architect from the time the building is under construction."

Talking with Mariette Himes Gomez, you realize how much the profession has changed from the era of someone coming to call with swatch books and sketches. Nowadays, the job i volves a raft of specialist subcontra tors to handle acoustics, lighting a kitchens. In large houses, she says, t kitchen has become a field of its ow with people who "do kitchen aft kitchen. They know the current pro ucts. They know the availability. The know who's designing new stoves, ho to incorporate the pizza oven, the sile dishwashers that wash dishes in 10 mi utes, commercial ranges, all the avai able products in terms of finishes. The even have stone quarries that they us The millwork for kitchens is the bi thing these days," she adds. "Now pe ple prefer the look of an Englis kitchen, or a French country kitchen, o perhaps an Art Déco kitchen. It's reall a vast industry."

Specialization has reached such point that the designer knows of a com pany that does nothing but line drawer "You pick your colors and your papers, she says. "They come and they measur every drawer. First they cover it in card board. The kitchen gets one kind of lin

> "I wanted to take shop drawing, but they wanted me to take home ec. I had to sew something, and it fell apart."

ing that's washable, and there's another lining for the closets and the master suite and the dressing rooms."

On top of being a designer, a decorator and a coordinator of subcontractors, Gomez designs and sells her own line of furniture in addition to her line for Hickory Chair. The furniture particularly delights her when she remembers the good nuns and their conviction that girls belonged in home ec classes. "It's all those things I couldn't do," she says with a laugh. "I couldn't do the drawing classes with the boys or the shop drawing or work the machinery. Now I get to see them carving chair legs and how the upholstery is done and how all the pieces that come in are put together. And I just love it." □



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New York, NY 10014; 212-645-2216

No matter how much they've seen, people will be surprised when they walk in," John Erik Karkula says of his eponymous shop, **Karkula**. Located in Manhattan's meatpacking district, it has a striking façade that pulls in clients, including **Charles Allem**, who likes "the strong pieces of furniture and the boldness of the colors." Karkula carries his own furniture designs and pieces created by local and international artisans that are often "hand-crafted and made of natural materials." Allem (above, admiring a ceramic by Jean-Louis Frenk with Karkula, left) snatched up an anthracite side table by Jim Zivic that "looks like a Richard Serra sculpture" and tall wood totems made by Espen Eiborg that now rest in Colin Cowie's New York apartment. Sleek furnishings, such as Paola Lenti's S-shaped lounge (right, in the shop), round out the selection. "People are leaning toward organic furniture with a bit of an edge," says Allem, "and he seems to cull that wonderfully."



Stark Carpet

Stark Carpet's Veronica Collection (212-752-9000) is made up of rugs woven in China by two weavers working on the same loom, one creating a pile and the other using a flat-weave tapestry technique. One of the designs (right) has blue leaves and white-and-red blossoms connected by vines in a loose trellis pattern. Another rug has a pattern similar to crewel-work, with red-and-blue flowers on a white ground.



Marmol Radziner's walnut dining table, in the new MRF line

Going Public

After years of designing custom pieces for their clients, architects **Leo Marmol** and **Ron Radziner** are about to reach a wider audience with their furniture. A collection of their designs, under **Marmol Radziner Furniture (MRF)**, is handmade in the firm's workshops and features pieces for both indoor and outdoor spaces. Originally designed for Radziner's Los Angeles house, the teak, walnut, maple and stainless- and blackened-steel pieces will be offered through Twentieth in Los Angeles.

Twentieth, 8057 Beverly Blvd.
Los Angeles, CA 90048; 323-904-1200





Downtown to Chinatown

Sandwiched between the art galleries that now fill Chung King Road in Los Angeles's Chinatown is **Alex Cheung Company**, a favorite destination of **Mark Boone**'s. "His shop stands out," says Boone. "He has things of scale, which really appeal to me." Cheung (above, left, showing Qing Dynasty pots to Boone) travels to China every two months to handpick the folk furniture, porcelain and accessories he sells, and he'll even seek out specific items for clients. "Since he goes himself, you never get the same thing twice," says the designer, "and his pieces are so affordable I can even buy for myself."

Alex Cheung Company
938 Chung King Rd.
Los Angeles, CA 90012
213-629-4705



A wood stool from a northern Chinese village, at Alex Cheung Company

Michael Taylor East

"The East Coast has been in need of seeing the size of our collection for a long time," Paul Weaver, a cofounder and the president of **Michael Taylor Designs**, says of the first Michael Taylor showroom to open in New York's D&D Building (right). It showcases furniture originally created by the legendary designer, known for his overscale California Look, that has been kept in production, along with reproductions of Taylor classics and new designs inspired by his work. "Michael's idea was that living outside is as important as living inside, and he created furniture of the same quality for both spaces."

Michael Taylor Designs, Inc., 979 Third Ave. New York, NY 10022; 646-497-1502



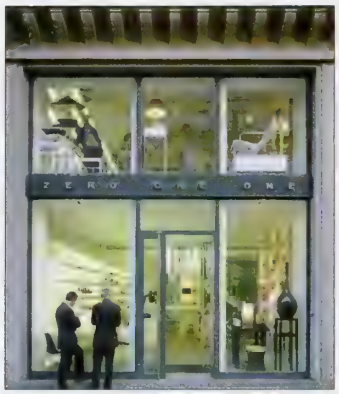
"Michael Taylor brought the indoors and outdoors together with the scale of his furniture."



Fonthill Ltd.

London-based Thomas Dare is debuting a whimsical new fabric, *Shah Jahan* (left). Featuring 17th-century Indian motifs on a chocolate-colored background, the cotton is available through **Fonthill Ltd.** showrooms (212-755-6700). Also at Fonthill is *Sultanabad*, a richly colored cotton depicting pointed arches and columns flanked by floral designs. It is part of The John Brewer Collection.

Penny's Parisian Discovery







After 10 years of serving as president of Polo Ralph Lauren Europe, Jim O'Rourke opened the doors of **Zero One One** in Paris. "I like design that's clean and looks fresh," says O'Rourke, and he went about filling the very modern two-story space with just that. William Yeoward crystal, the shop's own line of Limoges porcelain, Diptyque candles and Sandy Chilewich linens are but a few of the tabletop (left) and home accessories he carries. **Penny Drue Baird** (above, holding a Salviati champagne flute) keeps coming back for the "atmosphere, quality and excellent service."

Zero One One
2 rue de Marengo
75001 Paris
33-1-49-27-00-11

A glistening taupe background serves as a foil for the foot-high hand-embroidered sunflowers.



Beacon Hill

Helianthus, in the Artisans by **Beacon Hill** collection (800-333-3777), features foot-high hand-embroidered sunflowers on Thai silk. The blooms have beaded centers simulating seeds. *Broderie* has a trailing vine pattern of silk-chiffon flowers with sequin centers on netting.

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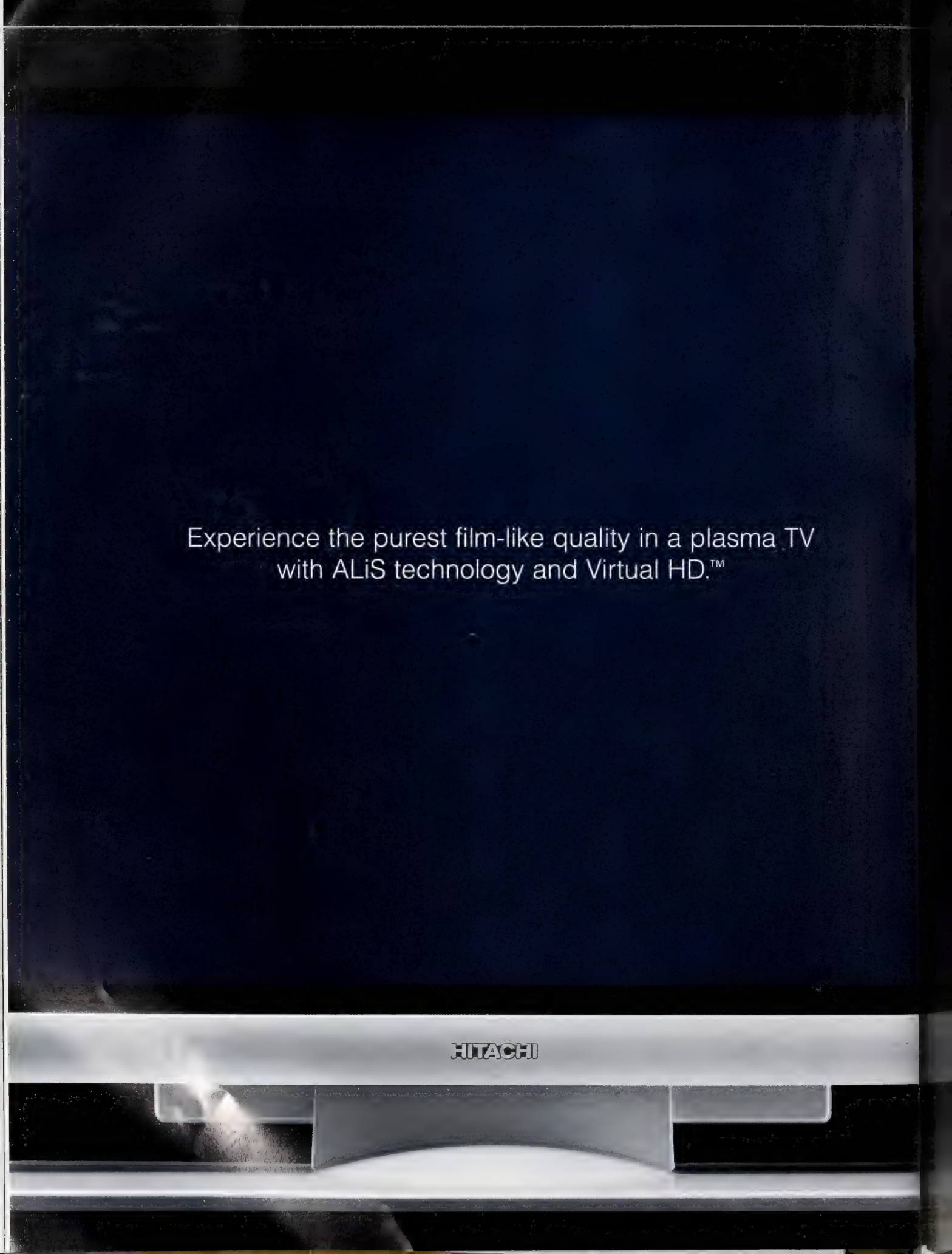
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The Forbidden City Opens in Chicago

On March 12 Chicago's Field Museum, in cooperation with Beijing's Palace Museum, will open the exhibition **"Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianlong."** Focusing on the life of the 18th-century ruler, the show will display some 500 artifacts and art objects—such as the emperor's gold-lacquered Dragon Throne, jade carvings, imperial robes and an imperial consort's chamber—in environments reflecting key rooms in the Forbidden City. Many of the objects have never been outside the palace walls.

The Field Museum, 1400 S. Lake Shore Dr., Chicago, IL 60605
312-922-9410; www.fieldmuseum.org







Rooms in the Forbidden City, including the Throne Room, above left, and the emperor's sitting room, left, will be re-created in the museum's exhibition.

Most of the original objects pictured in *Court Lady at Leisure*, above, will be shown in an environment based on the chamber of an imperial consort.

Emperor Qianlong ruled over 300 million subjects for 60 years from the Forbidden City, his walled palace complex.

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Europe by Way of Boston



Located on Newberry Street in Boston's Back Bay neighborhood, **Autrefois Antiques** (left) brings a bit of old Europe to the city. Co-owner Francesca Rowe, who has been involved with the family importing business ever since she was a child, travels to Europe, particularly Italy and France, to scope out "rustic pieces with a simpler line," usually in dark woods or fruitwoods. "The things I buy are unique," she says, "and I try to move on and not carry the same kinds of things over and over." She has many designer clients, such as **Twanette Tharp**, who stop in to see her newest finds, which, in addition to 18th- to 20th-century furniture, include a wide range of antique lighting. "It's one of our specialties," says Rowe.

Autrefois Antiques
125 Newberry St.
Boston, MA 02116
617-424-8823



An 18th-century carved stone lion from Italy at Autrefois Antiques in Boston



The New Face of Fabric in L.A.

Angela Reeve Textiles (323-585-4222) may be the new kid on the block as far as textile companies go, but it's already holding its own. The firm's introductory collection offers almost 400 options, which are available through showrooms. "We started off large," says owner Reeve Benaron, who founded the company after leaving a career in investment banking. He joined forces with industry veteran Angela O'Riordan, and the two went about forming the line. "It's very transitional," says Benaron, "with a focus on texture and color." Woven patterns such as *Patina* and *Avondale Park* complement the linens, bouclés and sheers. To the trade.



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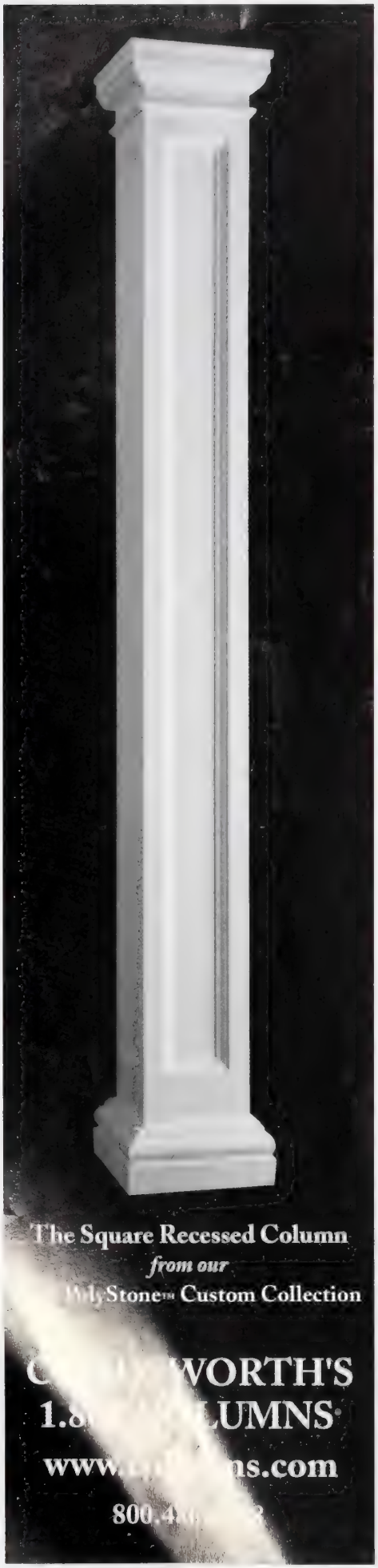
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Lightning Strike

A Gloomy House on the Hudson Undergoes a Dramatic Change

Architecture by Timothy Bryant/Interior Design by Victoria Hagan/Text by Penelope Rowlands
Before Photography by Billy Cunningham/After Photography by Scott Frances



"It was a lovely old house that needed light," designer Victoria Hagan (left) says of a Tudor-style house in New Jersey that she renovated with architect Timothy Bryant.

The clients, an investment banker and his wife, fell in love with the property—and, truthfully, who wouldn't? Rich with specimen trees, the hilly one-and-a-half-acre site overlooked the Hudson River in New Jersey, affording a view of the George Washington Bridge, not to mention Manhattan. The house, though, "was definitely in the challenge category," says New York–based designer Victoria Hagan. Tudor style and solid, at 6,500 square feet, it seemed impressive from a distance. But close up, any illusion of grandeur faded. "There was no cohesion to the exterior," the wife recalls.

Inside, it was downright idiosyncratic, with such oddities as three "strange little dark, unused balconies," as she describes them, on the upper floors and a mural-covered Bavarian rathskeller in the basement. Whatever clarity the structure might once have had, had been lost to an ill-conceived earlier renovation.

For help, the clients turned to Hagan. "I was impressed with Victoria's work," says the wife. "It so reflected my own taste." The couple knew little about the designer when they hired her. "I didn't realize that she was this star in the design world," the wife admits with a laugh. "I think if I'd known that, I'd have been way too intimidated to work with her." Hagan, in turn, brought in Timothy Bryant, an English architect practicing in Manhattan. "We liked him for his design style and his eye for elegance," the wife reports.

The architect set out "to get rid of some of the house's clumsy elements and to make it look as if it had been added to over time," he says. "I don't think the earlier renovation was respectful of the original. You can only add to a house so much. Then it just says no." Bryant was struck by the house's lack of character and light, and the strangely stilted flow of its rooms. "There was no detail to delight the eye."

In fact, there were few details altogether—the house even lacked interior windowsills—and its undefined façade seemed to turn a blank face to the world. Bryant reworked the exterior, installing a stone base and more timberwork to break up its mass, along with brick around some windows. Because of existing structural damage, including warped joists and walls that were out of plumb, "we ended up restructuring the whole building," he says.

Hagan and Bryant worked in close collaboration. "He understood my vi-





RIGHT AND BELOW: The living room. Amy Perlin Antiques solid-color fauteuil at rear. Lee Jofa velvet on armchair at right. Cowtan & Tout linen on sofa at rear. Niermann Weeks rust pillow silk.

sion and brought his own," the designer says. It was Hagan who first suggested an Arts and Crafts look, Bryant remembers. "I got a cue from that. I was familiar with Victoria's work, and I knew it had an airy quality to it. I tried to bring that to this endeavor." He also drew inspiration from the English architect and designer C. F. A. Voysey, a noted practitioner of the Arts and Crafts style. "Voysey put in windows where he needed them," says the architect. "I wanted to have light infused into the interior where possible."

The team, which included one of Hagan's associates, senior designer Shelley Pocsidio, took an almost fetishistic approach to light, adding and expanding windows in a bid to draw in as much of it as possible. Some windows were changed for consistency: In the solarium, unequal bays were evened out, and

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The team took an almost fetishistic approach to light, adding and expanding windows in a bid to draw in as much of it as possible.





LEFT: The dining room "was nondescript," says Hagan. BELOW: "Wainscot paneling provides an elegant detail," says the designer. Beauvais sisal rug.



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the arched windows in what Bryant calls the "trophy mahogany library," a dark, problematic area, were squared off to conform with others in the house. Glass-paned transoms—a definite Arts and Crafts touch—were put in for brightness. These and other elements also unified the space.

Almost every aspect of the structure was reworked. In a house where the rooms had seemed jumbled together, the goals were stylistic unity and a more efficient deployment of rooms. On the first floor, among numerous changes, the back staircase was removed, and the owners, who have three young children, were happy to see it go. "It's just not the way we live today," explains the wife. "We don't have servants. We don't have problems with our kids using the main stairway." Once the staircase was gone, the kitchen, which had been small and awkward, could be greatly enlarged. And upstairs, the cramped balconies were put to better use, becoming a new master bath, a sunroom, and a work area for the children. As for the rathskeller, it was replaced by more conventional basement spaces, including a playroom.

The wife had strong ideas about the interior design, ones that dovetailed perfectly with Hagan's. "I wanted something a little fresher, a modern take on design," the wife says. "I wanted the color to come from the rugs and the artwork. I didn't want a lot of pattern or for the color to come from the sofas and

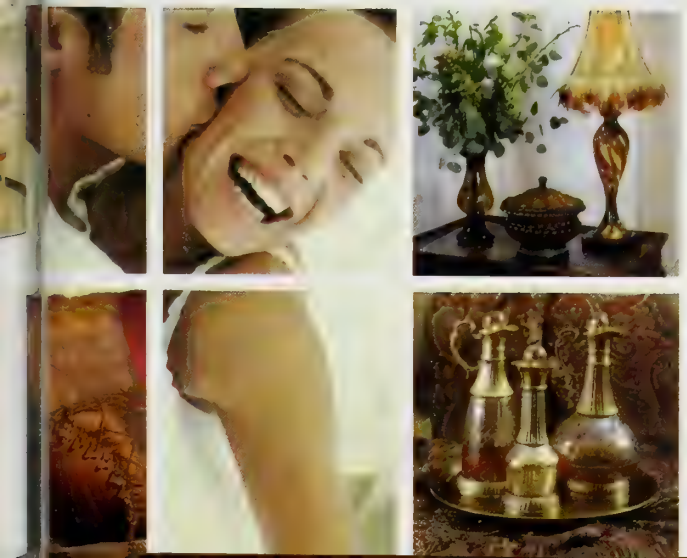
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ABOVE: "It felt like you were buried inside the house," Bryant says of the old kitchen. TOP: The architect enlarged the space by tearing down a wall to the mudroom.

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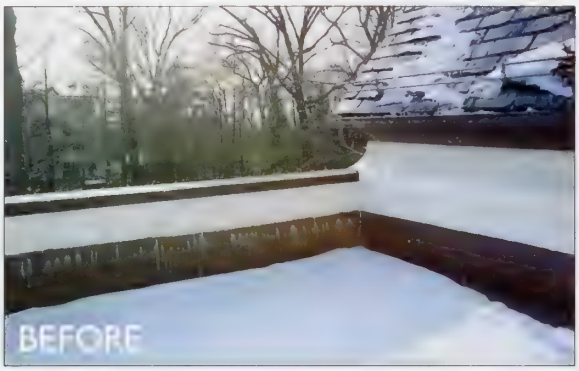


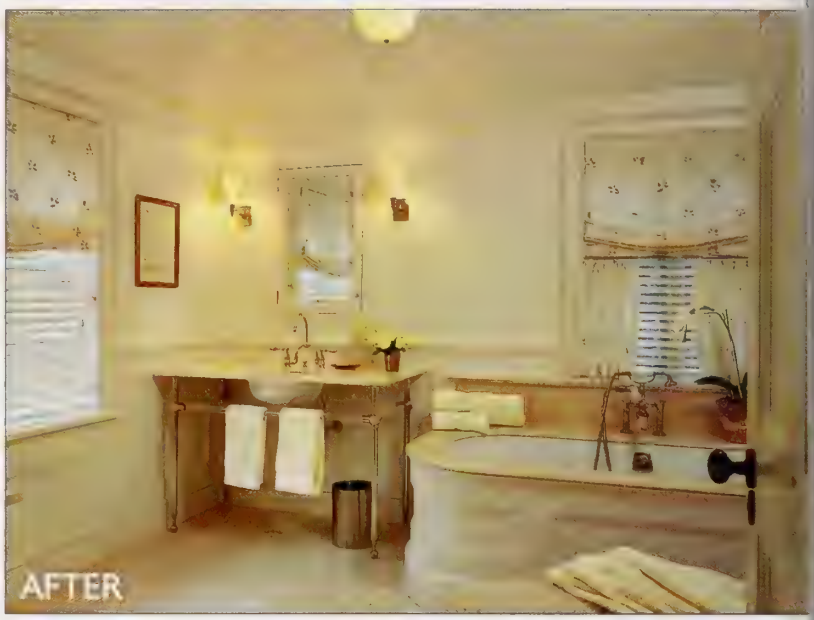
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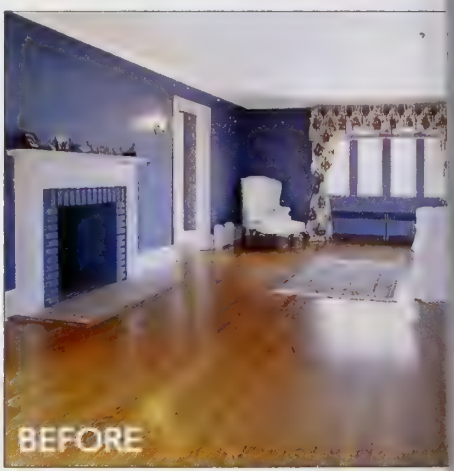
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BELOW AND RIGHT: "The old addition included a little balcony," says Bryant. "We stole that to create the master bath." "It was an opportunity to capture space that's light-filled," notes Hagan.









ABOVE AND LEFT: The master bedroom. The wing chair fabric is from Great Plains. Bennison chair and ottoman fabric. Marvin Alexander sconces. Old World Weavers ivory pillow velvet. Drapery fabric from Clarence House. Elizabeth Eakins rug.

continued from page 82

the walls. The couple, who had moved from London, bringing only a few pieces with them, hoped for a mix of disparate furniture, which, as it turns out, is something of a hallmark of the designer's. "We like to open up the world of choices, so that it's not all English and not all French," says Hagan.

That world is beautifully displayed in the living room, where Hagan combined one of the distinctive James wing chairs from her new home furniture collection with, among other pieces, a marvelously quirky trestle low table that's topped by Moroccan leather. The latter piece, along with an exquisite circa 1890 Ushak rug, contributes to the room's warm, apricot tone. Similarly, throughout the house, previously somber rooms assumed subtle color. The master bedroom became crisp white, with a touch of rose; the family room, once a place of almost medieval gloom, turned into a celadon vision, a shade inspired by the room's woodsy view. The solarium, which "did not feel like it had ever seen sun," Hagan says, was suddenly drenched in it. In this way, room by room, a house that had once seemed downright grim moved, inexorably, into the light. □

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The Brazilian Court

Glamorous Past Meets Urbane Present at the Classic Palm Beach Landmark

Interior Architecture by The Lawrence Group/Interior Design by Leslie Schlesinger, ASID
Text by John Loring/After Photography by Kim Sargent





ON MARCH 30, 1936, when society architect Maurice Fatio signed the panoramic elevation of his new façade for Palm Beach's already fabled Brazilian Court resort hotel, it was precise down to the note that the Florida cypress doors were to have "wrought iron nailheads." That meticulous attention to fine details still reigns today at the freshly refurbished Brazilian Court Hotel, where 80 suites, each with

continued on page 88



ABOVE: Palm Beach's Brazilian Court Hotel was updated, with design by Leslie Schlesinger and architecture by The Lawrence Group. ABOVE RIGHT AND RIGHT: The main dining room of Café Boulud. Larsen chairs.

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a personalized décor, replace the somewhat more modest hotel rooms of former times.

Built in 1926 at the center of America's most opulent winter resort town, the Brazilian Court was originally—in its own totally luxurious way—a quiet refuge, a place of privilege in which you could catch your breath before plunging back into the frenetic social swim of Ocean Boulevard and its storybook Mediterranean-style palaces.

Rosario Candela, better known for the grandly detailed Park Avenue apartment buildings he designed in the 1920s for New York's elite, was the architect of the first of the Brazilian Court's two vast courtyards. Candela was Sicilian by birth, and the eclectic nature of the Mediterranean architectural style found on his native island—part Italian, part Moorish, part the more northern style of Sicily's Norman kings—inspired him.

Without the two courtyards to anchor the design, the Brazilian Court could ne[ver] become that idyllic retr[eat] favored by the famous. B[ut] courtyards have been renewe[d] by Mario Nievera, the young landscape architect who is a favorite of Palm Beach soci-

continued on page 90

RIGHT: The ceiling in the bar of Café Boulud was distressed to look as though it had always been there. Fabric on love seat at left by Osborne & Little. Haifa floor. BELOW: A studio.

BOTTOM: The Hibiscus studio. Baker Knapp & Tubbs desk. Fabric for bedcovering, Kravet; for bed hanging and headboard insert, Clarence House; for bed skirt, Jim Thompson.





Schlesinger has used superb materials: pecky cypress for the ceilings, Hauteville doré limestone for the floors and mahogany for the trim.

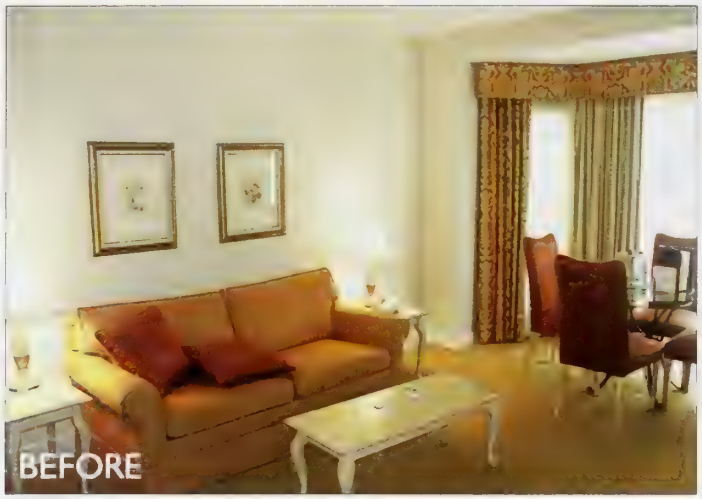


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Waterfront mansions detailed with rows of purely Venetian Gothic ogive arches are popularly termed Spanish colonial, whereas actual Spanish colonial architectural elements (often carved from Caribbean coral stone) are described as being of a vague "Dutch" persuasion. To complicate matters, the originator of the Palm Beach architectural style, Addison Mizner, was master of a theatrical "Hollywood Spanish" architectural vocabulary that influenced the majority of Palm Beach's great houses, clubs and hotels, creating the quintessential Palm Beach look: Mediterranean eclectic at heart, Spanish colonial by birth.

In renewing the Brazilian Court's style, veteran Palm Beach interior designer Leslie Schlesinger, with the help of the architects at The Lawrence Group, has achieved a seamless transition from the charming old Florida tropical beach resort formality of the 1920s and '30s to a totally 21st-century cosmopolitan laid-back luxury that would still have been a perfect fit for the iconically glamorous people who frequented the old Brazilian Court: Gary Cooper, Marjorie Merriweather Post, Howard Hughes, Greta Garbo and Cary Grant.

Before Maurice Fatio's makeover of 1936, the rooms all had kitchenettes. These were removed when Fatio and the hotel's manager pointed out to the owner the obvious fact that the elite clientele was unlikely to feel any compelling urge to cook on hot plates. Schlesinger and the

continued on page 92



ABOVE: A guest room. RIGHT: Schumacher fabrics for pillow insert and bed hanging; welt and duvet fabric, Fabricut. Fabric on chair at right, Bergamo; on chair by window, JAB.

continued from page 88

ety. Nievera has provided the suites with soothing vistas of flowering white birds-of-paradise and rattan, royal, banana and fan palms.

The hotel's fortresslike simplicity—not unlike that of Moroccan palaces—belies the charm-filled tropical gardens with their fountains, baroque architectural details, colorful tile work and—of course—"Brazilian Court yellow" walls (a pale lemon hue that is dear to the hearts of old-guard Palm Beach socialites).

Palm Beach has never prided itself on the accuracy of its architectural terminology.

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The hotel's fortresslike simplicity—not unlike that of Moroccan palaces—belies the charm-filled tropical gardens with their fountains and baroque details.



Schlesinger says, "Th challenge was to creat larger, more luxurious suites while maintaining the landmark exte rior envelope." LEFT: A coffered ceiling was installed in one suite.

BELOW: Mario Nievera relandscaped an original 1936 courtyard. Palms and tulip trees shade the birds-of-paradise, tree ferns and ficuses. Santa Barbara Designs umbrellas.

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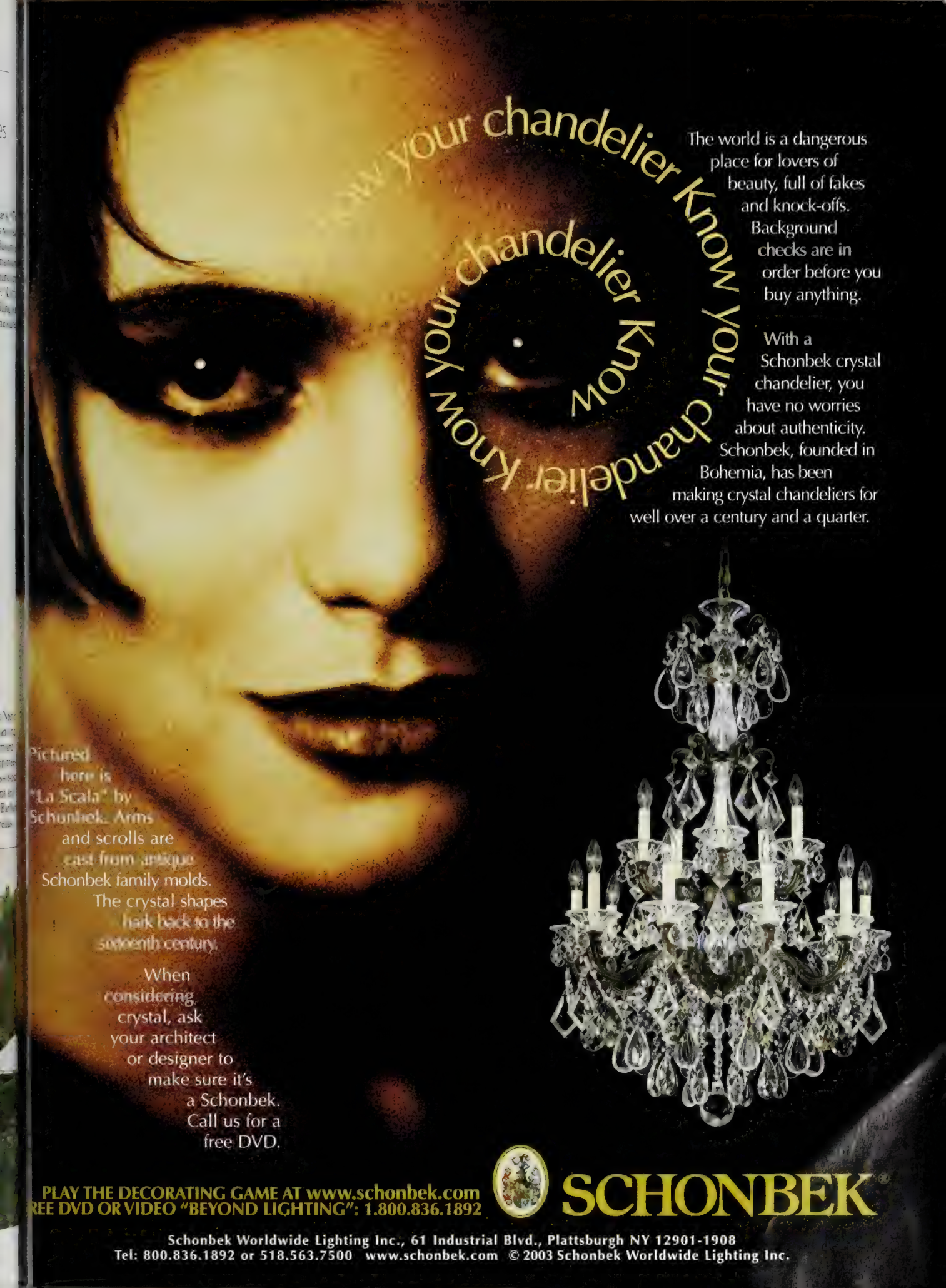
current ownership agree. So, instead of kitchenettes, the Brazilian Court boasts a full-scale restaurant under the aegis of world-famous chef Daniel Boulud. Café Boulud, which was decorated by Schlesinger and interior designer Cash Guyot, obligingly serves afternoon tea and cocktails in the famed southern courtyard.

Schlesinger has used superb materials throughout her design. There are intricately crafted Florida pecky cypress ceilings in the reception hall, Hauteville doré limestone floors (a French note to harmonize with the restaurant), English hand-forged bronze hardware and solid mahogany woodwork, all tied together by a rich and restful tropical palette.

Everywhere at the Brazilian Court, comforts are balanced by more comforts; and, in pure Palm Beach style, no expectation of the good life in this tropical paradise is left unfulfilled. □

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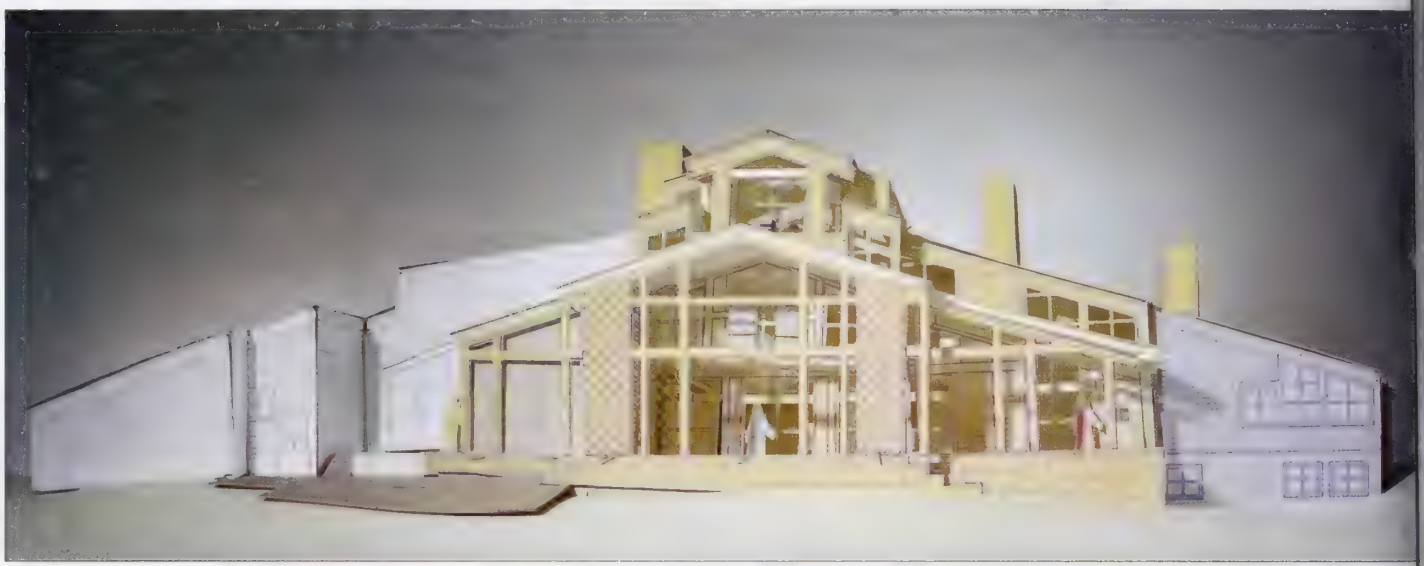


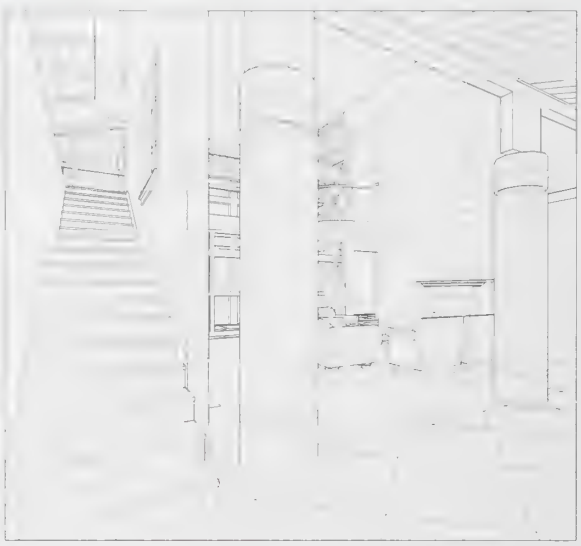

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Beauty in Complexity

An Evocative Design That Is More than a Sum of Its Parts

Architecture by Venturi, Scott Brown and Associates/Text by David De Long





ABOVE: The west elevation of a Venturi, Scott Brown and Associates model for a residence in western Massachusetts recalls an iconic image of a gabled house. LEFT: Columns were to separate the living area from a gallery and stair access.

ROBERT VENTURI AND DENISE SCOTT Brown changed the course of architecture by questioning its rules. In their ongoing work they continue to question, especially those rules dictated by current fashions that seem to suppress genuine creativity.

In many ways, a house in western Massachusetts epitomizes their accomplishments. In its design they reject today's neo-expressionism much as they rejected orthodox modernism more than 40 years ago. Even more emphatically, they reject the seductive charm of postmodern historicism—ironically, an approach they helped inspire. Instead, they invoke the iconic image of a house that a child might draw, very much, in fact, like the one Venturi himself drew at age five. Yet this iconic image is conceived to be read from a great distance, for on closer approach it would gradually be revealed as far more complicated than it might at first seem.

The giant gable that so dominates the image—itself a breathtaking exaggeration—is, in fact, composed of subtly varied planes that advance and recede while extending out into the surrounding landscape. Flattened representations of columns and piers recall ancient temple fronts that themselves derived from even more ancient houses, but with no hint of pretension or exact duplication. And the house itself is somewhat flattened, for it is essentially only one room wide, an aspect that Venturi describes as "a main idea" of the design, so "you are constantly aware of the important view on each side—one up the mountain and one down the mountain."

As we learn from further study of the plan, the lower levels of the house are enriched by porchlike galleries that provide outer layers of varied enclosure parallel to the broad gables, reinforcing their sweep and so placed, it seems, to further amplify selected views through multiple frames. On the east, looking directly up the mountain, the gallery was to be glazed, with a smaller porch beyond. On the west, looking down the valley, it was to be left open; on closer approach it

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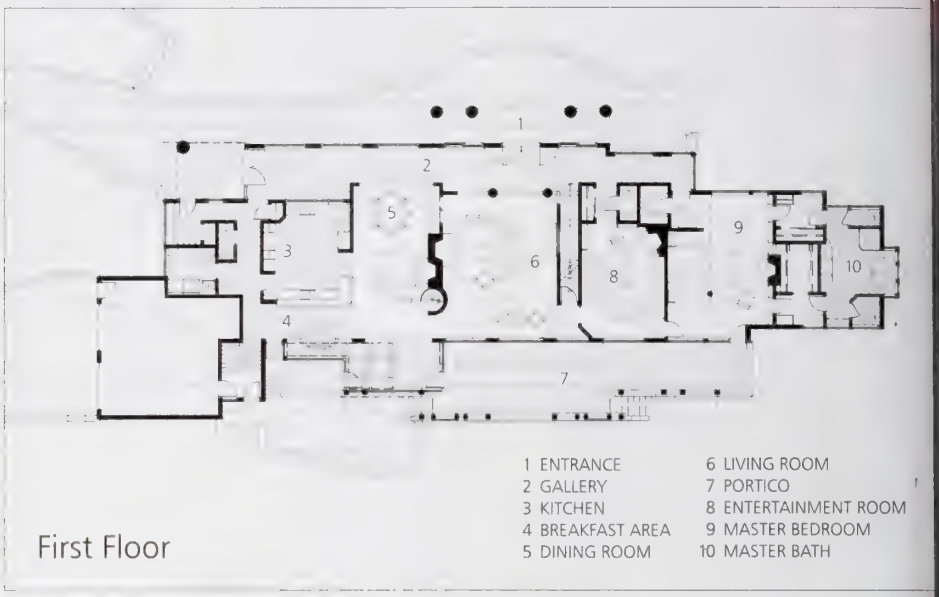

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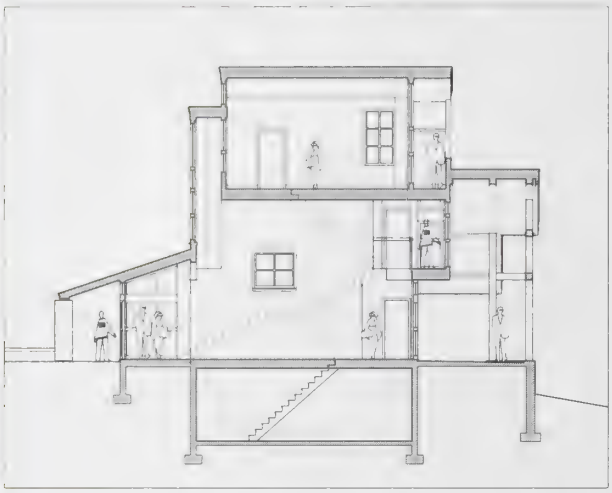
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First Floor



"Here is a strong order combined with accommodating exceptions galore," Robert Venturi says of the design. ABOVE: The floor plan. LEFT: A cross section shows the slope-roofed gallery at left and a portico at right. BELOW: The east elevation.

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would recall another icon: the grand porticoed front of a great country house.

The interior spaces are themselves far from simple, for they are varied by generous windows, upper balconies with adjoining terraces, and changing ceiling heights that rise up under the long sloping roof. Bedrooms on the second floor, to be reached by a prominent stair leading from the gallery, overlook spaces below. And at the very top of the house, nestled within its own little gable, a splendidly isolated study rises slightly above the main roof. Early

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continued from page 96

schemes had shown this element lifted up on its own pedestal, like a tree house. In this later version it has been brought back into the fold of the house itself and given more immediate presence, placed so it partly overhangs the living area below, but with its own balcony looking west down the valley.

As this and other adjustments show, the architects constantly rework their designs to achieve an almost handcrafted balance of individualized spaces and unexpected details. To judge by their other houses, each element, however arbitrary it might at first seem, responds instead to some specific factor: a client's particular request, a condition imposed by the site, an aspect of construction, a particularized expression of use. Nothing is purely arbitrary, yet the logic is accommodating, so the result is more like a personalized portrait of client and site than some idealized image detached from specific purpose or place.

Other houses by the firm have worked variations on a gabled front, most famously the Vanna Venturi house in Philadelphia that Robert Venturi designed and built for his mother from 1959 to 1964, at the beginning of his career. The house in western Massachusetts brilliantly expands upon that theme, approximating more closely its American prototype: the W. G. Low house in Bristol, Rhode Island, 1886–87, by McKim, Mead & White. To the astonishment of critics in the early 1960s, who believed then that no great building should depend on any other, Venturi and Scott Brown openly admitted this prototype, as they do again with the house in western Massachusetts. But in neither instance, nor in any other instance of their work, are such prototypes literally replicated. Rather they serve as points of departure for creative reworking, retaining only those recognizable

> Flattened representations of columns recall ancient temple fronts, but with no hint of pretension.

continued on page 100

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qualities that provide meaningful iden tity. In this way, the Massachusett house instantly "reads" as a house.

Venturi, Scott Brown and Associate have become better known for large commissions that include the Sainsbury Wing of the National Gallery in Lon don (1985–91) and the French regiona government building in Toulouse (1990– 99), but houses remain central to the underlying philosophy of the firm, an through them deeper connections wit American architecture can be made: Ir their commitment to individuality an

> Each element, however arbitrary it might at first seem, responds to some specific factor.

the freedom to choose its expression. Robert Venturi and Denise Scott Brown are part of a long and important tradi tion extending back to the 19th century.

In his seminal book, *The Architecture of Country Houses*, Andrew Jackson Down ing had written in 1850, "no absolute rules can be laid down here ... different families have somewhat different habits, and therefore require different accom modations." Later he added, "the country house should, above all things, manifest individuality. It should say something of the character of the family within—as much as possible of their life and histo ry, their tastes and associations, should mould and fashion themselves upon its walls." More than 50 years later, in *In the Cause of Architecture*, Frank Lloyd Wright seemed to echo Downing when he wrote, "there should be as many kinds (styles) of houses as there are kinds (styles) of people and as many differentiations as there are different individuals.... A man who has individuality (and what man lacks it?) has a right to its expression in his own environment." Now, nearly 100 years later still, Robert Venturi and De nise Scott Brown sustain that belief. Their designs look nothing like those by Wright or by Downing but instead are very much of their own time. And to paraphrase their own words, they design houses that look like houses. □

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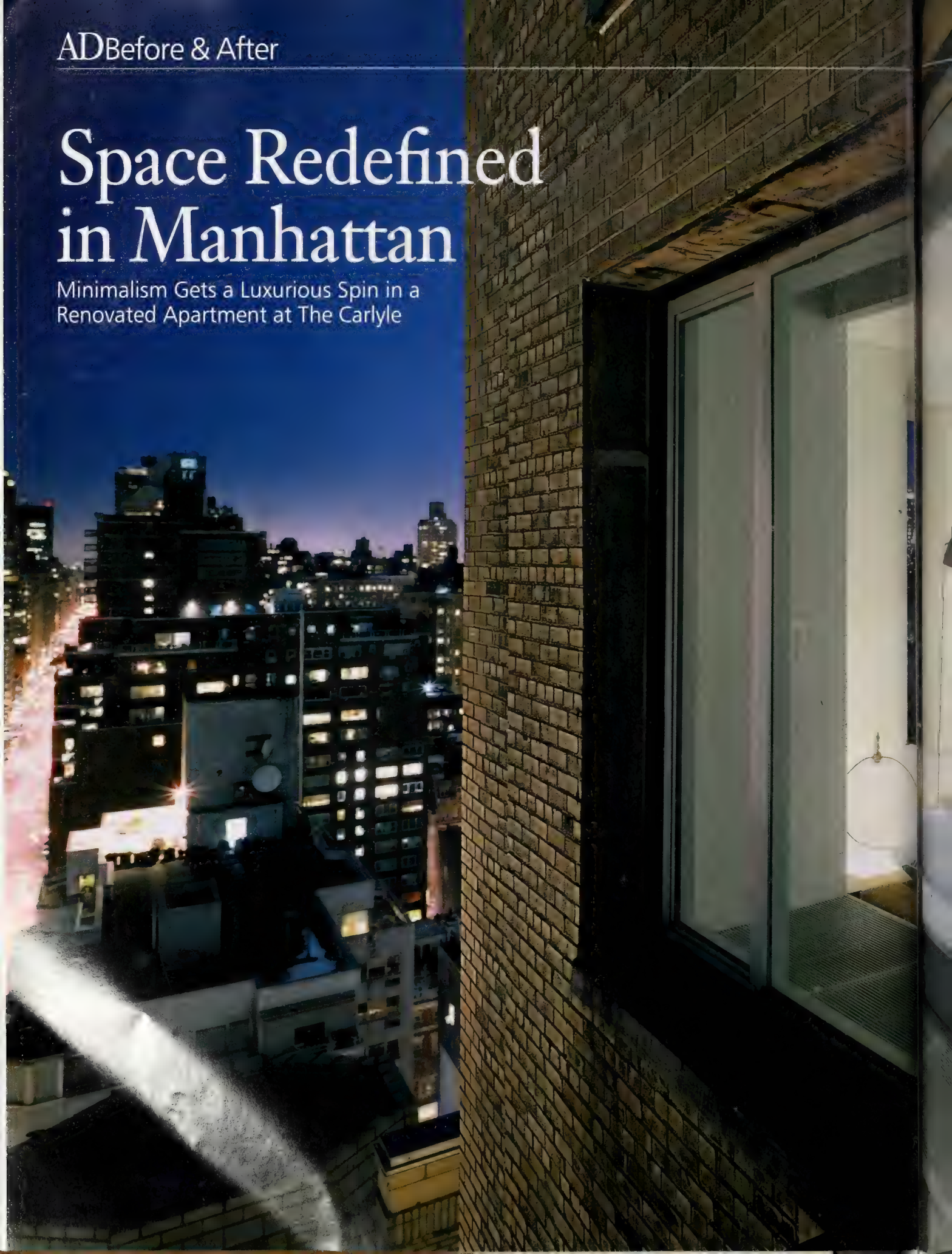
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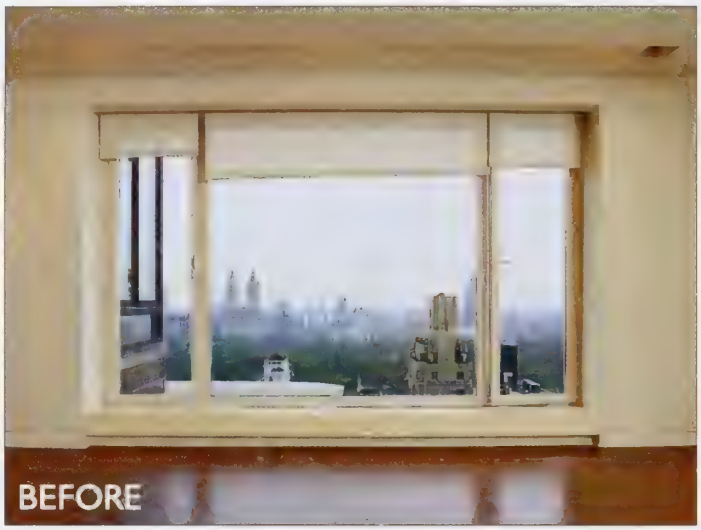
Interior Architecture
and Design by
William T. Georgis, AIA
Text by Mildred F. Schmertz
Before Photography
by Billy Cunningham
After Photography
by Paul Warchol

TO GET AWAY FROM THE madness of the city, while still in the city, is the ultimate luxury in New York," declares William T. Georgis, a New York architect who brings the ultimate level of serenity to the minimalist spaces he designs. He recently renovated an apartment in The Carlyle, a 38-story skyscraper with co-op suites as well as hotel rooms. His clients are a South American couple who bought it for its spectacular views—west over Central Park, south over midtown and north all the way to the George Washington Bridge. A further attraction for them was the Carlyle's quality of service and Upper East Side location. And for a long time the couple had owned a lower-floor co-op they used for short stays a few times a year (see *Architectural Digest*, July 1995). There they enjoyed a lifestyle they wished to continue on the higher floor.

"We knew just what we wanted," the wife recalls, "a living room, a bedroom and a library doubling as a small office, with a bookcase and a

Architect William T. Georgis reconfigured an apartment in New York's Carlyle. LEFT: *Femmes et Oiseaux dans la Nuit*, 1967, by Joan Miró is in the living room, with a circa 1930 Jean-Michel Frank round table, right.

The nearly floor-to-ceiling picture window in the living room presented a problem. Where to put the obligatory sofa and side tables?



LEFT: The living room. BELOW: *Dish of Pears*, 1922, left, by Juan Gris and Giorgio Morandi's *Natura Morta*, 1954, flank the view. Manuel Canovas chair velvet. Edelman banquette platform leather.

computer. We didn't want a kitchen for cooking in; it was to be more like a bar." Guests would have drinks in their apartment and then descend to the restaurant for dinner. From experience the couple knew they didn't really need a guest room, becaus they preferred to put up con pany elsewhere in the hotel

The apartment, as bough could not have been shal bier. Back in 1929, when Th Carlyle opened, it was a ho tel suite, but by the time th couple took it over, it ha been privately owned fo many years and needed muc more than a little freshen ing up. They engaged Geor gis to bring the space to th highest level of craftsman ship possible within the con

continued on page 10




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"We wanted luxury and comfort, yet at the same time a place that was minimalist and spare. Sometimes you can't get both."





continued from page 104

temporary idiom. Husband and wife, both trained as architects, know what that means, and so, of course, does Georgis. The wife puts it simply. "We wanted luxury and comfort, yet at the same time a place that was minimalist and spare. Sometimes you can't get both."

"The apartment was a warren of small spaces with a little vestibule," Georgis remembers. "My clients and I decided to open it up as much as possible. The spatial experience was to be moving toward the light, toward the window, toward the view." His first step was to gut the apartment. Every vestige of ornament went, as did obsolete mechanical equipment and grilles, baseboards, kitchen and bath fixtures and all built-ins. Dropped ceilings were removed, and window and door surrounds, jambs and sills were ripped away. The result was the creation of space defined by spare, clean and smooth plaster walls

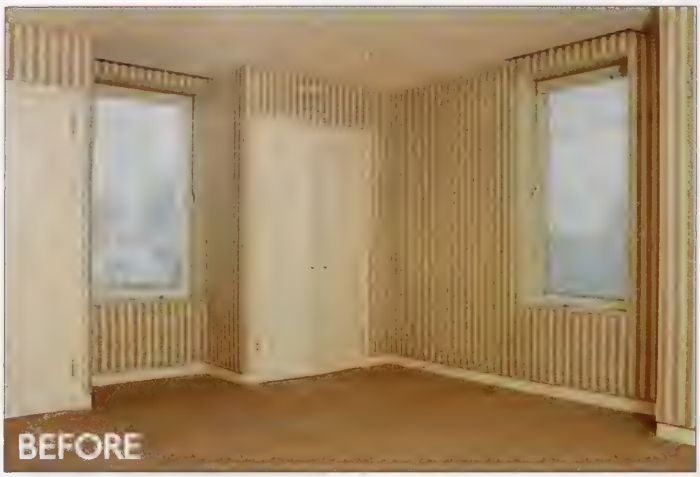
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Above Left and Above: In the library, a pair of chairs and a glass, wood and velvet table, all by Josef Hoffmann, are near Robert Harms's oil *Pale Fire*, 1996. Patterson, Flynn & Martin rug.

Georgis (left), along with interiors associate Joyce Louie, also designed the spaces, custom-making numerous pieces for the one-bedroom aerie.


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FAR LEFT AND BELOW: Ellsworth Kelly's *Gree with Red*, 1964-65, is i the bedroom. Brunschwig & Fils bedcov ering fabric; Houlès trim. J. Robert Scott pillow velvet and trim

LEFT: *Untitled (Wolf Head)*, 1982, by Jean-Michel Basquiat is in a corner of the bedroom. Charcoal-gray cashmere flannel covers the walls. Clarence House zebra fabric.



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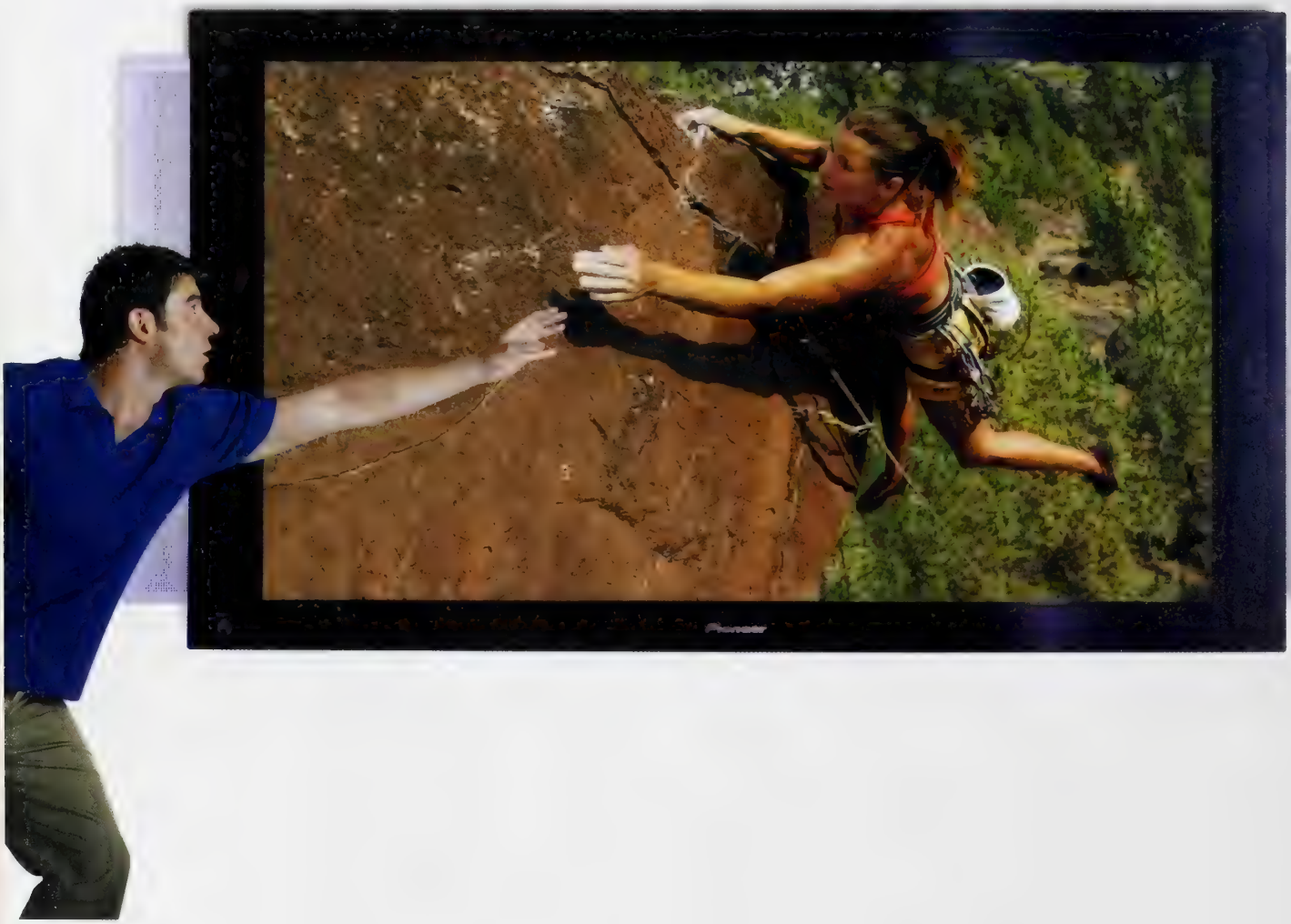
and ceil[illegible]gs, and views well framed by the existing windows. To soften the severity of this minimalist setting, Georgis chose a luxurious palette of materials.

Upon entering the apartment, one first sees a rounded column of brushed stainless steel that conceals awkwardly placed nonremovable pipes. The bright, glistening surface of the column plays against the rich darkness of a French-walnut-paneled wall that separates the entrance gallery from the master suite. A niche to the left of the column holds a bronze sculpture of a tilted figure by Joel Shapiro. A turn into the gallery offers the first glimpse of the living room, its precisely laid white-ash floor, continued from the gallery, and its light-blue silk-and-wool rug both designed by Georgis to live in harmony with the changing blues of the sky. As part of the gallery vista, an assembly of

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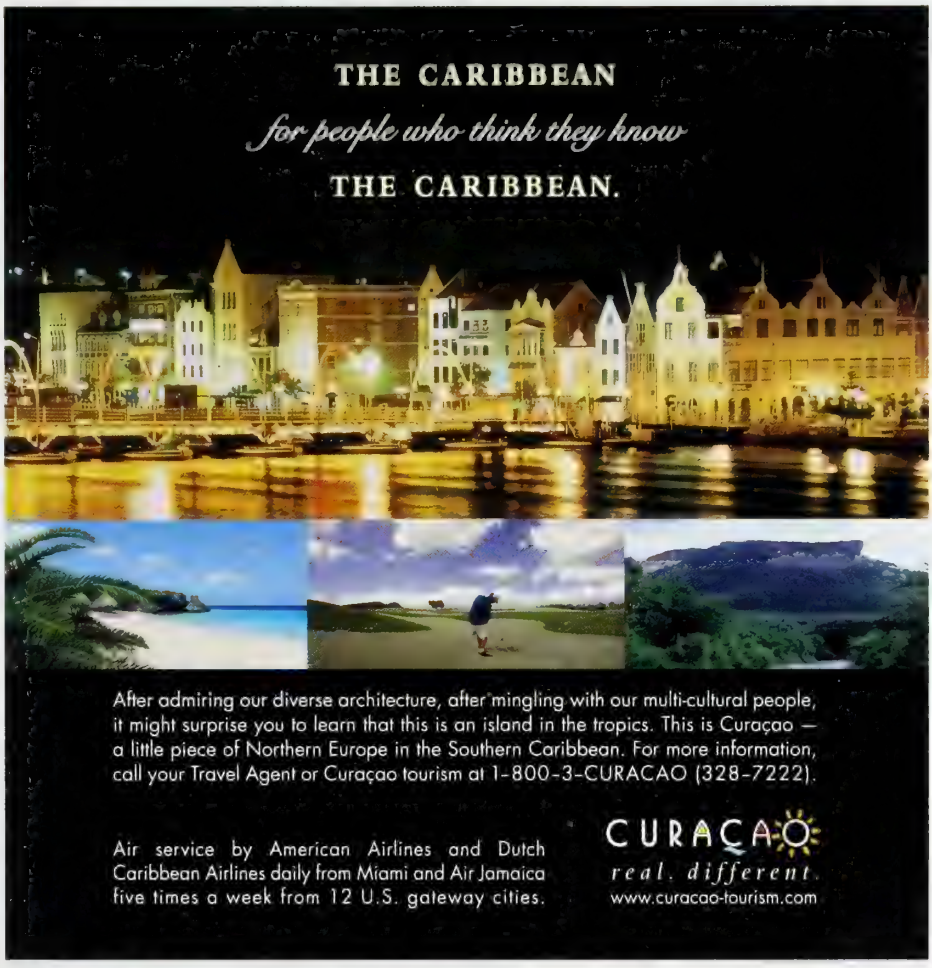
ender vertical shapes, arranged with rception and wit, announces that the t and furniture in this place is major. wo freestanding sculptures by Louise ourgeois that evoke African tribal ork play off against the triangulated onze legs of a tea table by Georgis. he wirelike supports of the Enrico anzolini chairs and the forceful up- ard push of the pattern in the Joan iró painting complete the deliber- e juxtapositions.

The nearly floor-to-ceiling picture indow in the living room presented a oblem. Where to put the obligatory fa and side tables? Georgis dispensed ith such and instead custom-designed very low banquette built into the win- owsill with equally low glass-top side bles, clad in leather and uplit, to serve light boxes. "When Bill proposed is, we thought it very chic, and so it is turned out," reports the wife. Facing e window are two richly upholstered ench armchairs from the 1950s and bles by Jean-Michel Frank and Pierre hareau. The window itself is flanked a painting by Juan Gris and anoth- by Giorgio Morandi. A beautifully oportioned brushed-stainless-steel elf with concealed drawers distin-

> "The apartment was a warren of small spaces," Georgis remembers.

uishes the south wall of the room. bove it is a cabinet with sliding-glass ors that contains shelving and a flat- reen television.

The bedroom's walls are upholstered a charcoal-gray cashmere flannel to cus the eye on the views while pro- ding a luxurious sense of enclosure. t feels like a rug wrapping us around night," the wife reveals, adding that e entire apartment gives her a sense f simply floating above Manhattan. eorgis has succeeded in creating a rene aerie in the sky. "It was not about ranging a lot of objects," he explains, t was about making an open, unclut- red place to experience the view night d day in peace and quiet." □





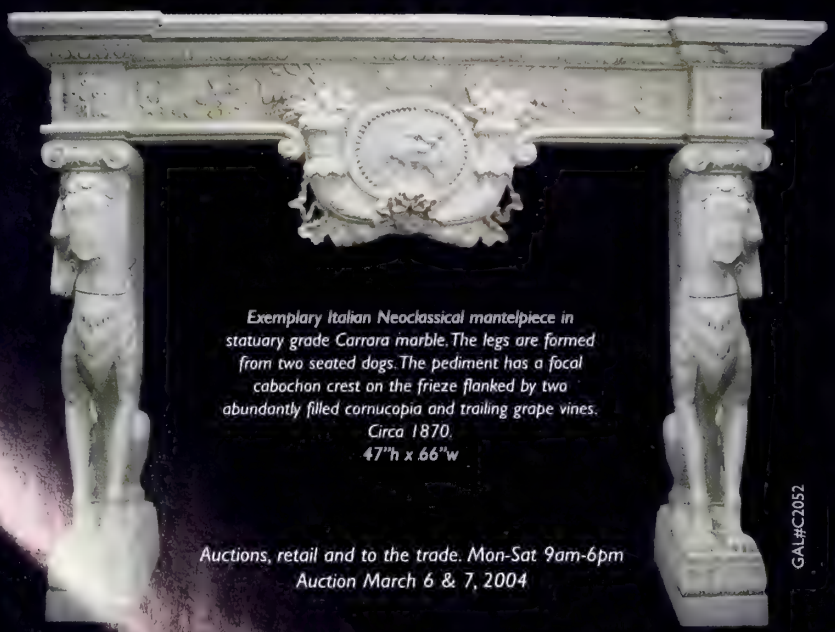


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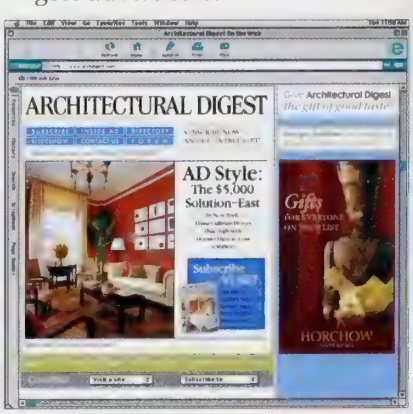
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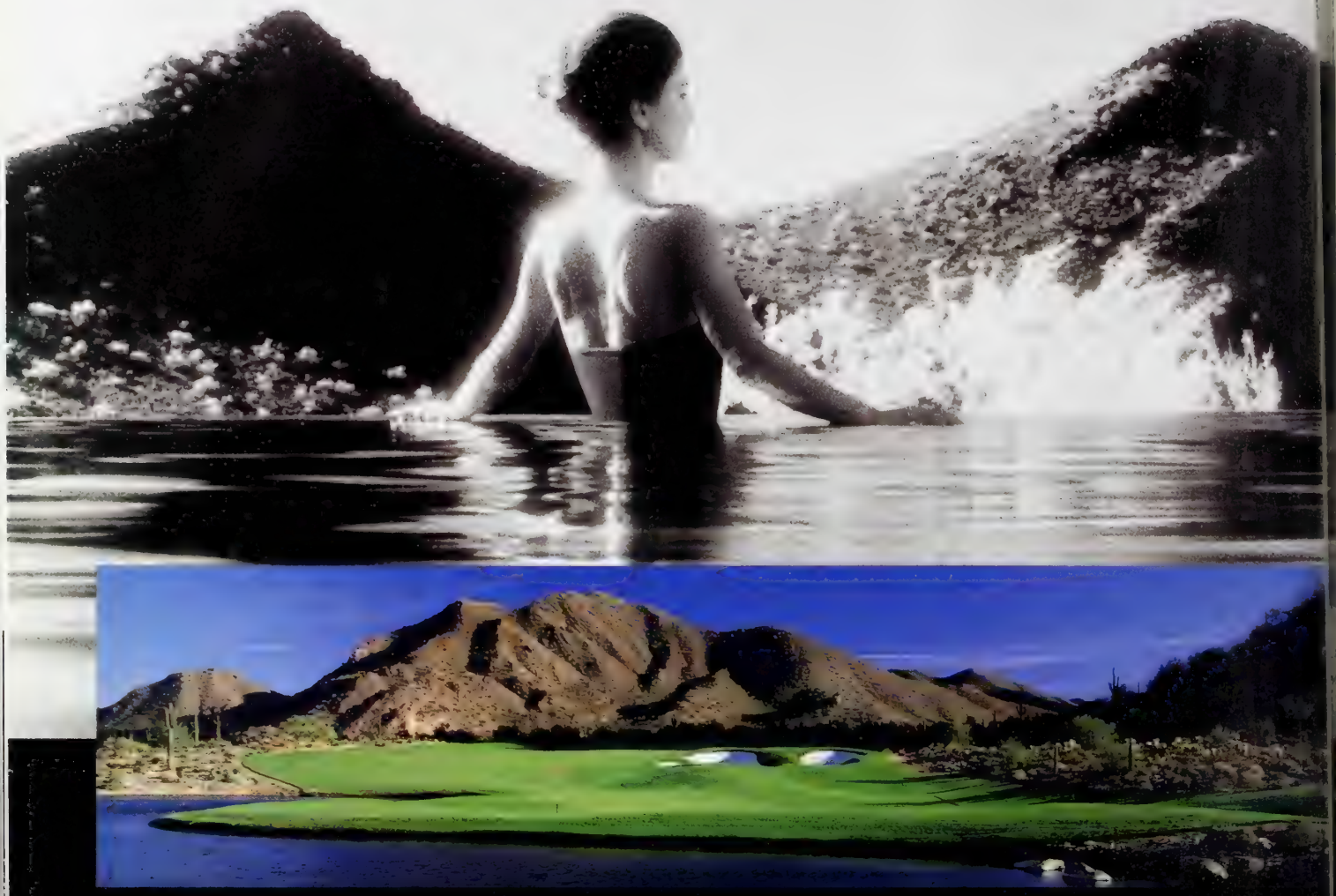


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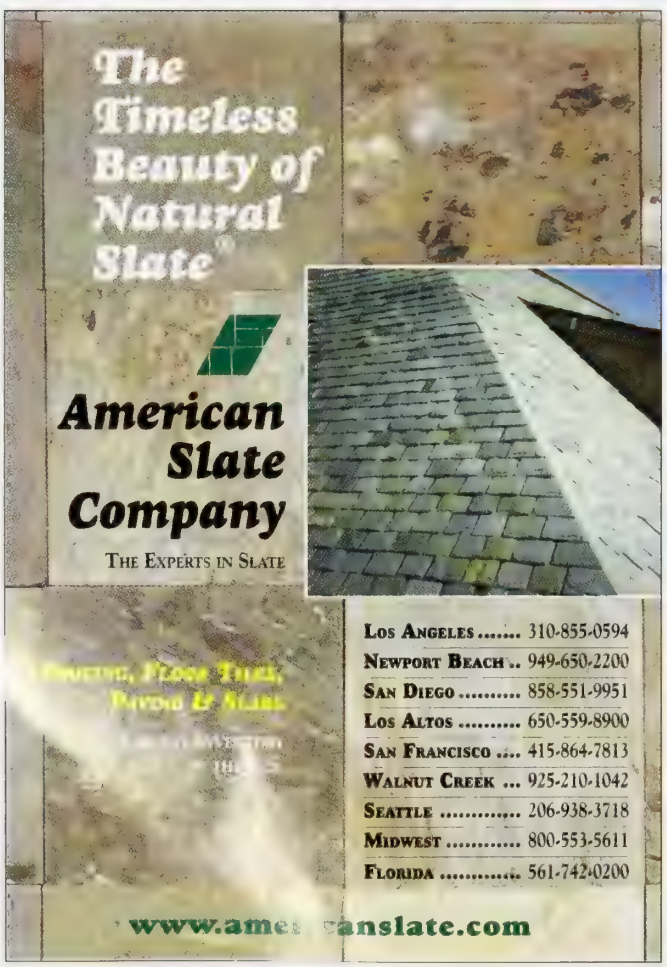
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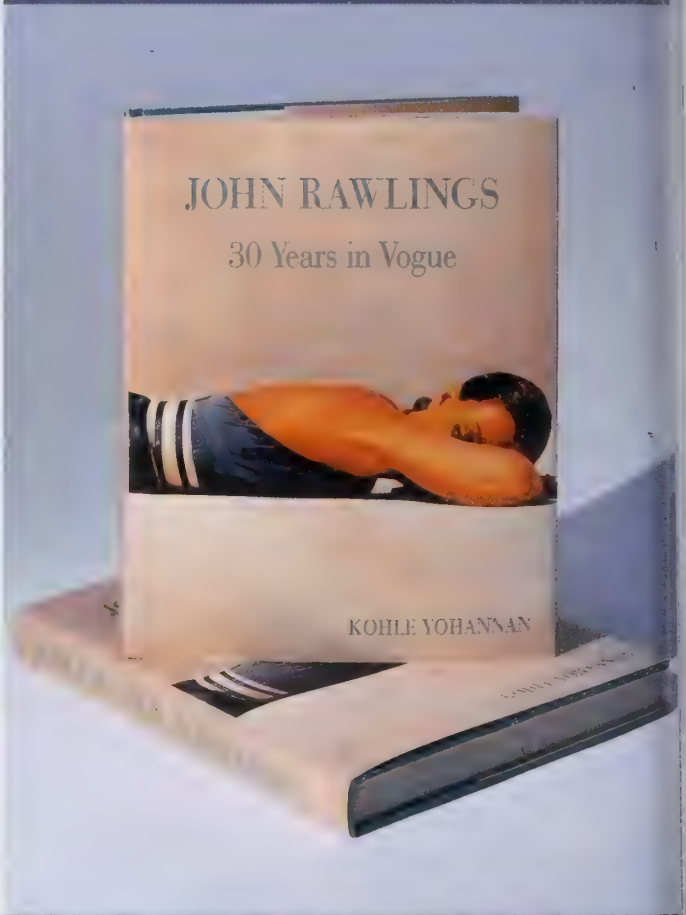
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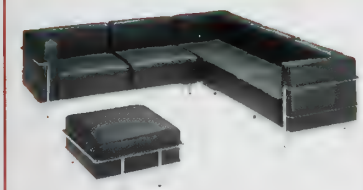
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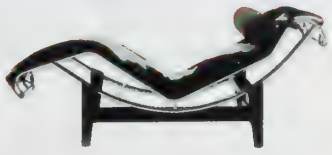
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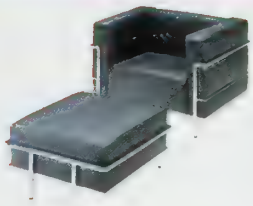
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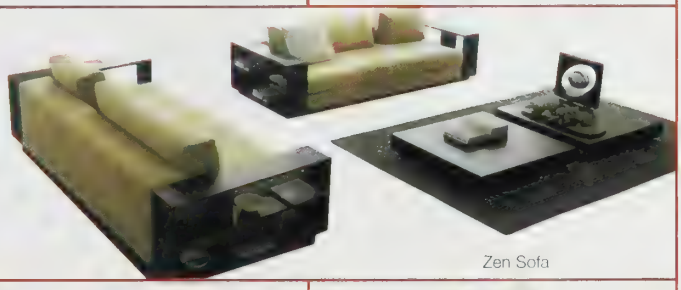
Natural Hide Barcelona chair and ottoman



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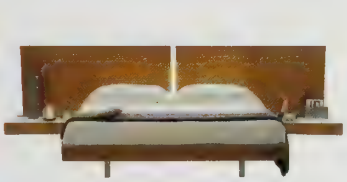
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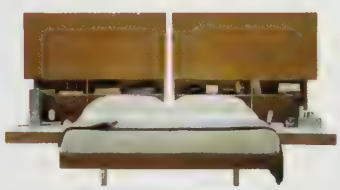


Gyro sofa bed

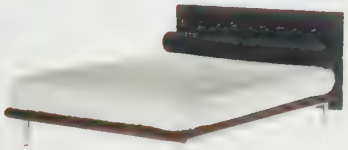


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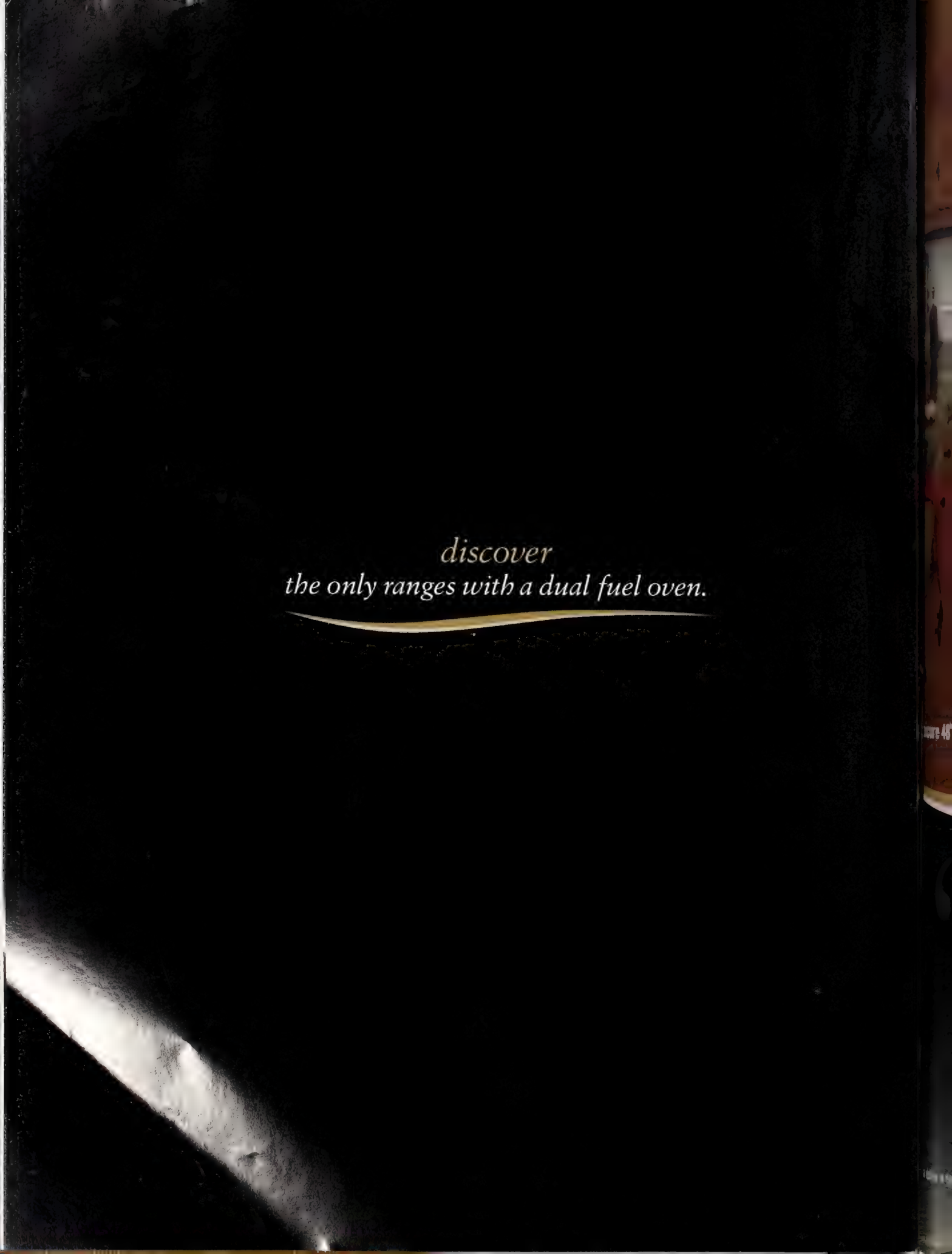
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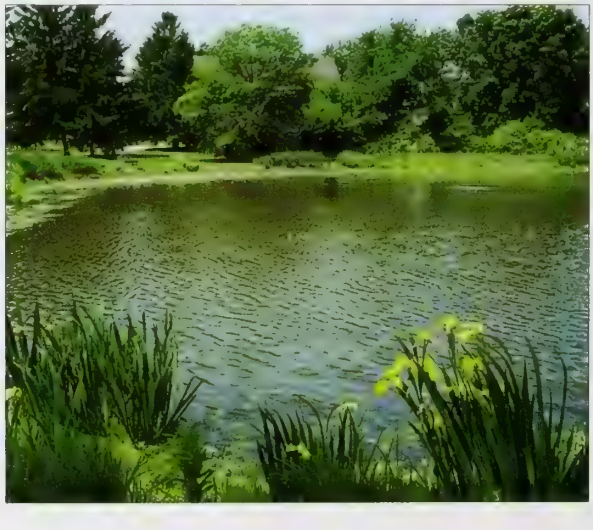
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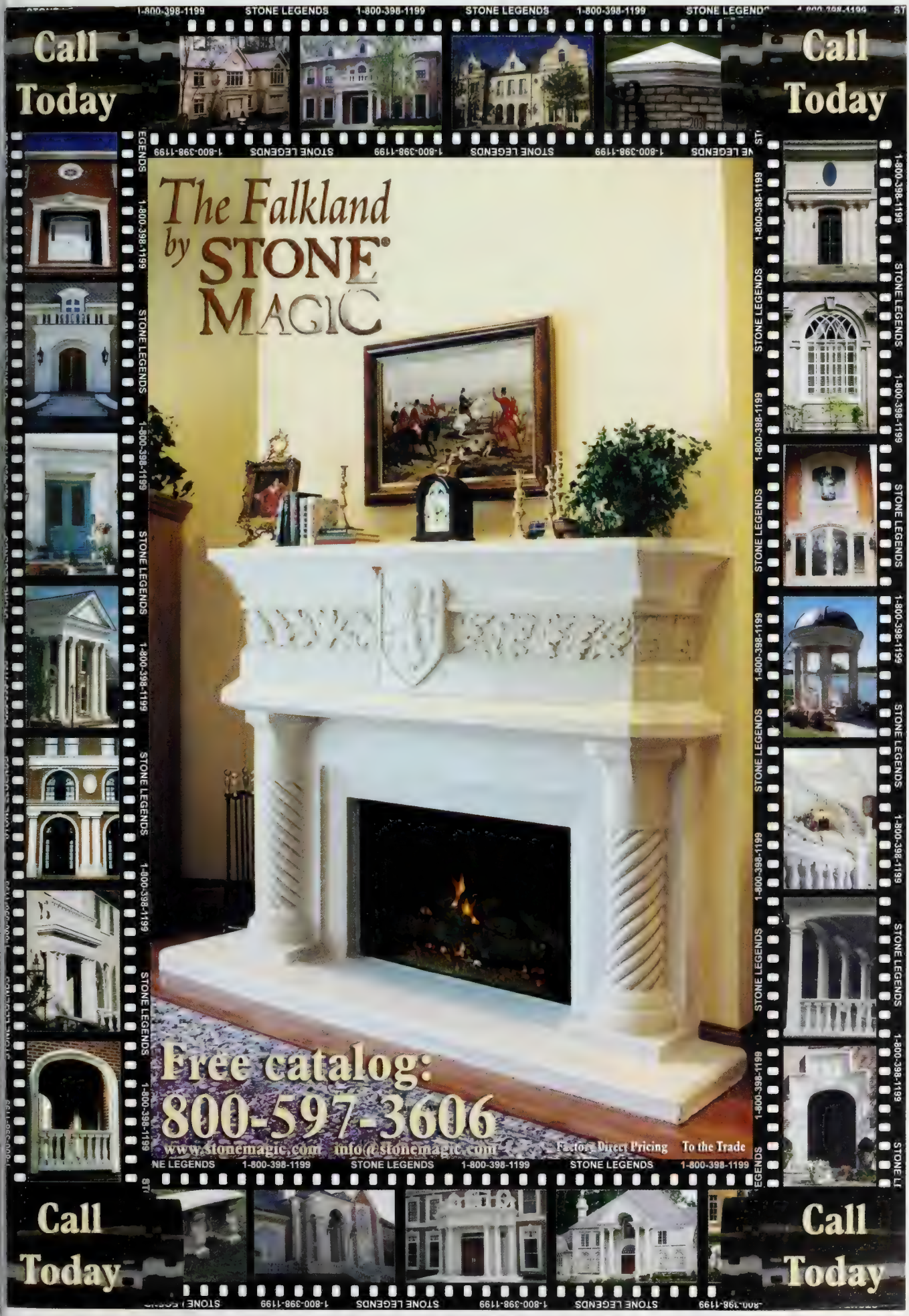
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The Frederick Blaw Homestead, in Montgomery Township, New Jersey, dates from the late 1700s and is set on eight acres. The five-bedroom house's front doorway has a full transom and sidelights. Off the library, which has floor-to-ceiling bookcases and a fireplace, is a fieldstone-walled terrace. A marble fireplace and crown moldings distinguish the dining room, which has access to a butler's pantry. The living room has high ceilings and handcrafted millwork. The gourmet kitchen has a sitting area with pine floors and French doors that open to the terrace. The master suite features leaded-glass windows and a dressing area with a walk-in closet. An attic on the third floor could be used as office space. Fruit trees, a barn with horse stalls, and a landscaped pond (below) surround the main house. $1.175 million. *Call 800-362-1550.*



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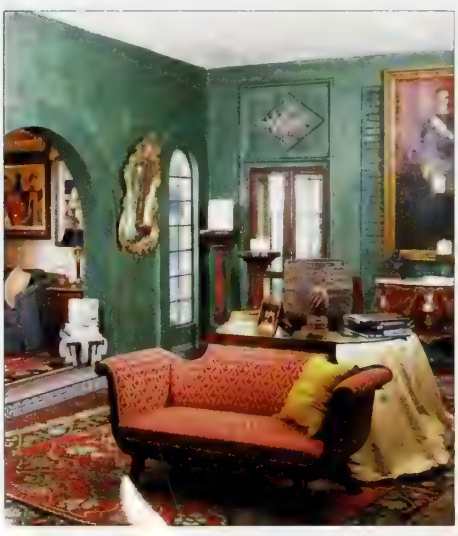

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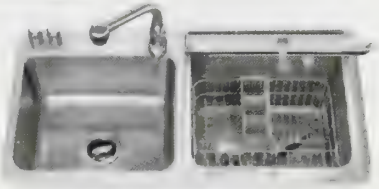
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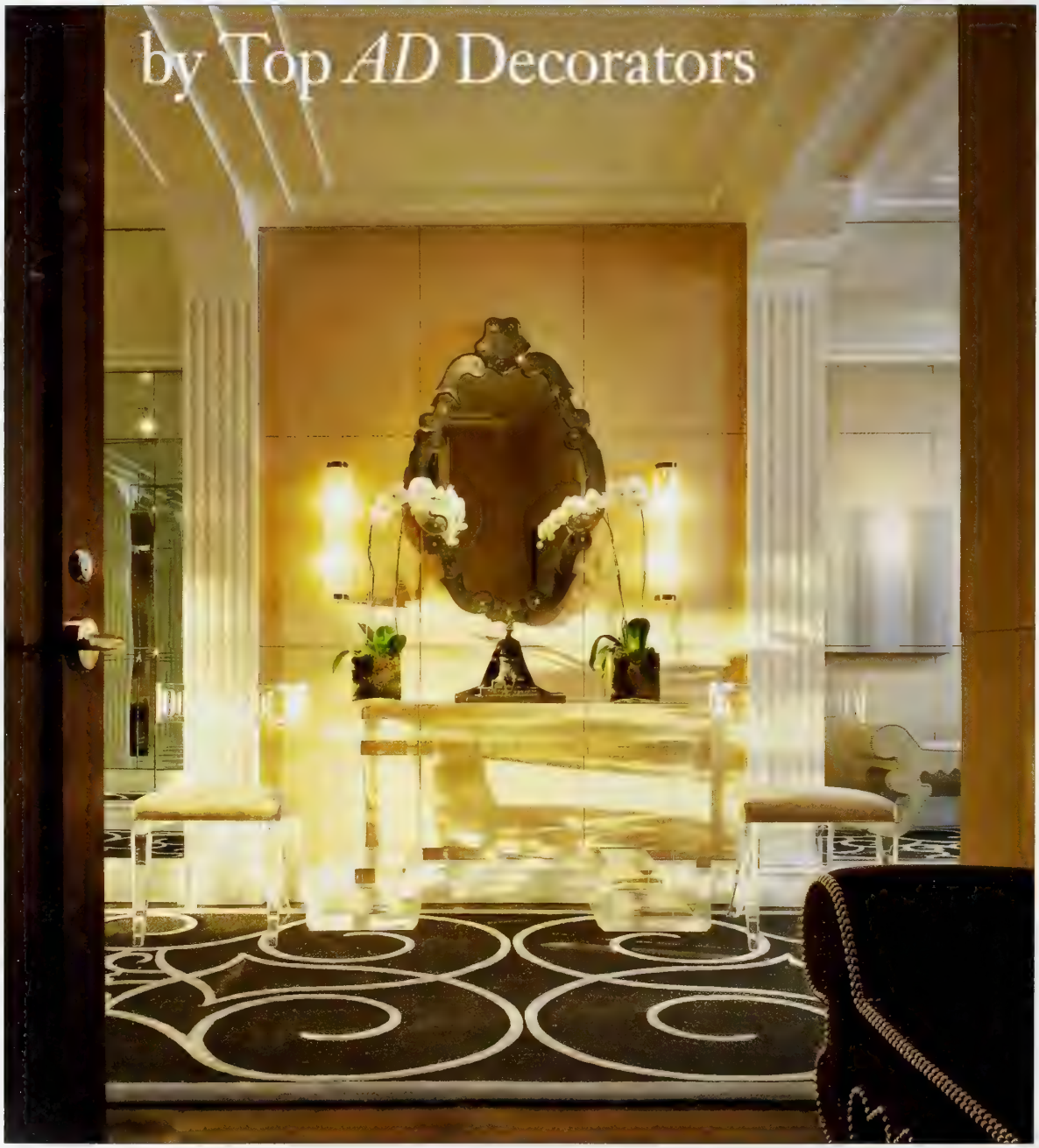


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RIGHT AND ABOVE: For the entrance hall of show house Apartment 73A at Time Warner Center, Geoffrey Bradfield introduced pilasters and moldings and designed a Lucite console and chairs for "a decidedly Art Moderne feel." The sculpture is by Lynn Chadwick. Stark carpet.



It takes exactly 30 seconds to get to the 73rd floor of the new Time Warner Center. The elevator has barely moved, or so it seems, when the door opens and there you are. Thousands made the trip last fall to Apartment 73A, to see what life might be like in the building that has come to symbolize the new New York. Eleven interior designers had spent months in this 4,000-square-foot apartment, meditating on drywall and the

ESIGNERS FROM THE AD 100 MAKE RAW
PACES WITH SOARING VIEWS COME
LIVE AT NEW YORK'S ONE CENTRAL PARK
T TIME WARNER CENTER

Apartment 73A

Text by Stephen Drucker
Before Photography by Billy Cunningham
After Photography by Scott Frances



elicate psychology of living above the irds. From Elissa Cullman's tiny Den of on'ts to Victoria Hagan's frosty dress- ng room for a Bond Girl, each room ad been analyzed with Freudian inten- ty: the expanses of glass, the dramatic ngles and the people likely to be at- racted to them, the designers never for- etting that it is one thing to visit the 73rd oor and quite another to wake up there.

The pressure was certainly on Geoffrey



Joanne de Guardiola

LEFT AND ABOVE: Joanne de Guardiola strove to evoke "spaces floating within spaces" for the living room. Mies van der Rohe Barcelona daybeds join ancient Indian sculptures and a 1990 Roy Lichtenstein work. Clarence House fabric on circa 1775 English chairs. Stark carpet.



Thomas Britt



LEFT AND OPPOSITE: In the dining room, Thomas Britt paired a circa 1800 Burmese reclining Buddha with an oil by Kenneth Noland. Bernd Goeckler Antiques chandelier. H. M. Luther Antiques Buddha and mirror frames. Newel Art Galleries palm tree. Jim Thompson chair silk.

"My reclining Buddha might even get up and join everybody," says Britt.

Bradfield, who had to draw the first gasp with an entrance hall that did not have a view. He gave it his full "glam" treatment: big white moldings for structure, mirrors for a sense of infinity and frothy furnishings to light it up. Nobody could recall ever seeing pieces made of such meaty slabs of Lucite, a material Bradfield says is only now being perfected. "I do believe in our time," he explains. "We're living in the most exciting moment in design. With technology, we're on the cusp of something amazing."

In Badgley Mischka beaded suede, Joanne de Guardiola seemed the perfect guest in her living room. Five angled walls and all view, "this was a room where

Sandra Nunnerley





COURTESY SANDRA NUNNERLEY INC

BELOW: Offered the apartment's kitchen (above), Sandra Nunnerley incorporated a breakfast area and based the space on "a vintage fabric, with a '40s feel, I found at a Paris flea market." RIGHT: Its pattern inspired a glass mosaic mural for the walls. Jean Karajian chandelier.







ABOVE AND TOP: Elissa Cullman's Den of Don'ts pays homage to "life's guilty pleasures." Sentimento frame on desk. Schumacher desk chair silk. Lee Calicchio alabaster lamp. Pollack shade fabric. Ralph Lauren Home ice tongs. Hermès leather trim on club chair. Pair of lamps from Florian Papp. Beauvais carpet.





Craig Wright turned the other bedroom into a classicist's study.



PPOSITE: Off a tiny hall space bove), Alexa Hampton fashioned nan's dressing room. The bust of ıgustus is from Niall Smith An- ques. Lee Calicchio circa 1825 mmode and circa 1920 side tables. ntimento decorative objects. ravet sofa velvet and wallcovering.

if you didn't do the layout successfully, the room would dominate you," she says. To anchor it, she floated a five-inch-thick island of carpeting on the purple-black floor; hugging the shaggy floor were two leather Mies van der Rohe daybeds, each big enough for 10 size twos balancing *mojitos* on their knees. De Guardiola mixed midcentury modern with ormolu, a capriccio of Roman ruins and a lacquered ceiling flecked with mica chips. It sparkled just like her pants.

Across Bradfield's entrance hall, Thomas Britt held his own in the dining room. Two dining areas, one a vivid yellow banquette, were his ingenious way of designing around the room's asymmetry. Pewter paper walls, a brass Regency palm tree, Venetian glass and Kenneth Noland circle paintings added up to a room that, says Britt, "takes you right into the clouds." He also had ideas for the menu: "Very modern. Ceviche. Tempura. A salad with citrus. My reclining Buddha might even get up and join everybody on the banquette."



ABOVE AND TOP: "I ignored the bedroom window's location to create a sense of traditional symmetry," Craig Wright says. The Egyptian Revival daybed and chairs are from the set of the 1956 movie *The Ten Commandments*. Quatrain lighted étagères. Therien & Co. mirror. Old World Weavers velvet. Stark carpet.





RIGHT AND ABOVE: Roderick N. Shade imagined the master dressing area to be "an ideal spot to put on the finishing touches before going out on the town." All fabrics, Decorators Walk. Schumacher ceiling paper. Gracious Home accessories. Patterson, Flynn & Martin flokati rug.

Shade saw the small boudoir as "a place where girlfriends get together and snap on their shoes."

Roderick N. Shade



Sometimes a snack will suffice, so Sandra Nunnerley created a vision of supper for two in the kitchen. "What does a New York kitchen really need?" she asks. "To sweep you away!" That she did, with a grisaille mosaic mural adapted from a '40s French fabric, a dining table from the Louis Vuitton family and black carpets laced with silver thread. The refrigerator was furnished with splits of Moët and tins from Petrossian.

Two small bedrooms took two different directions. Juan Pablo Molyneux created a night room as worldly as a chemin de fer table in Monte Carlo. His crimson-silk-velvet-covered Chippendale-style bed towered over a tooled-leather floor,



huge eerie Vietnamese landscape photograph and bedside lamps glowing red. "aux everything" was Molyneux's first stinct; and you could almost believe the ndow frames were wood. Next door, aig Wright turned the other bedroom to a classicist's study and gave everydy a shock: He put an étagère in front the window. "A study should turn inard and feel enclosed, not just fall out to space," he says. Then again, nothg grounds a room quite like a suite of ca 1930 Egyptian Revival furniture.

Mario Buatta saw a rainbow over Cenal Park the first time he visited the aster bedroom, though privately he vs, "Maybe I saw it, maybe I didn't."

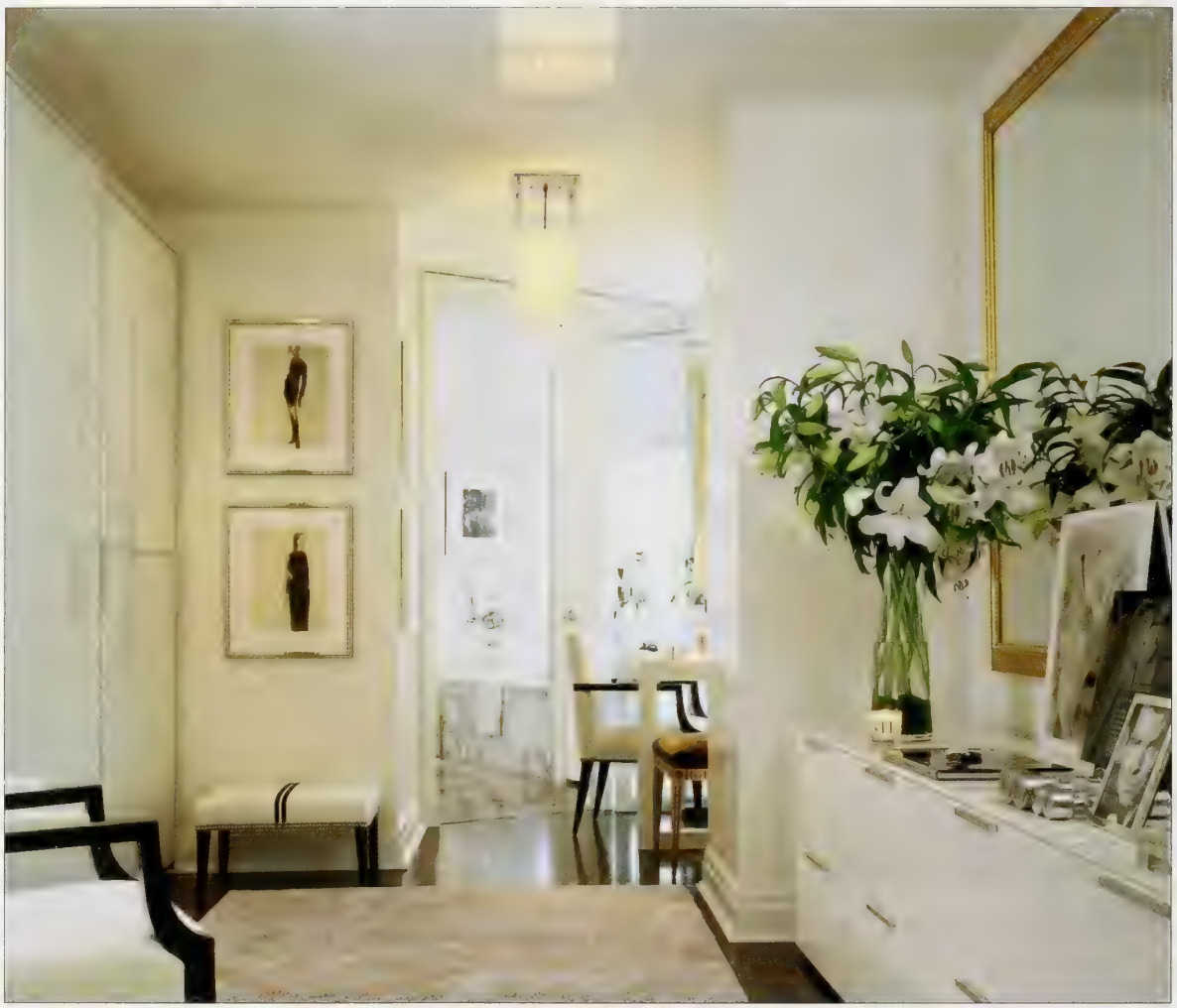


LEFT AND ABOVE: "The theme for the master bedroom is 'Under the Rainbow,'" says Mario Buatta, who hung a stripe on the canopy. Niermann Weeks bed, mirrored screen and side tables. Yale R. Burge 19th-century lamps. All fabrics, including lampshades, Old World Weavers.



Hagan created a cool white haven of milk glass and lacquer.

LEFT AND BELOW: Victoria Hagan turned a narrow hall into "a jewel of a dressing room dedicated to James Bond's women." Watercolor illustrations by Mats Gustafson hang near the mirrored closet. Stephen McKay pendant lamps. Poliform closet and dresser. Beauvais carpet.





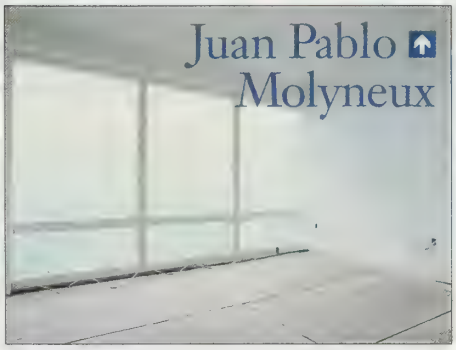
But the image had him off and running, with a bed under a rainbow-striped taffeta canopy, five candy-box chairs, draperies trimmed with bells, and trompe l'oeil flowering trees. Masterfully arranged, the room was proof that English style belongs in a skyscraper, Buatta going so far as to install a decorative fireplace. "Why not?" he says. "I've had three fireplaces for 27 years, and I've lighted them twice. This is Manhattan!"

The small boudoir next door was, in the mind of Roderick N. Shade, "a place where girlfriends get together and snap on their shoes and have a glass of champagne." His inverted-shade lamps with crystal finials were much remarked upon, as was his decision to envelop the space in draperies, which he considers "an easy way to introduce a sense of architecture to a modern room." Getting lost in the two dressing rooms beyond it was everybody's fantasy. "Closets are wonderful, fetishistic places—you get to look at all your stuff, and then there are all those great smells," says Alexa Hampton, who turned the man's dressing room into the University Club, with striped chenille walls, a diminutive sofa, a bust of Augustus, a fortune in croc belts and a basket of newspapers. Victoria Hagan's dressing room "for a Bond Girl" was another fantasy altogether. Peeling back a corridor of closets, she created a cool white haven of milk glass and lacquer, where the woman with a silver derringer in her Birkin bag can linger and reload. It had one closet for black clothes, another for white, a white desk with a white iBook, and Shirley Bassey at full tilt. "Some people feel sorry for strong women," Hagan says. "I celebrate them."

For the person with a maid's room but no maid, Elissa Cullman dreamed up the Den of Don'ts, a library for one dedicat-



to clandestine drinking, smoking, ocolate-nibbling and passion in every m. "The lesson of this room is that no atter how small a space, it can be warm d inviting and fun," Cullman says. rra-cotta walls, a shapely club chair d dramatic layered lighting provided e coziness, while Cullman's sly wit ew the smiles, with photographs of oke rings (echoed in the carpet), a love ter on the Regency desk and a leath--bound set of *The Seven Deadly Sins*. How appropriate, since even the saints ong us were feeling like sinners on the le down. We were guilty of Envy. □



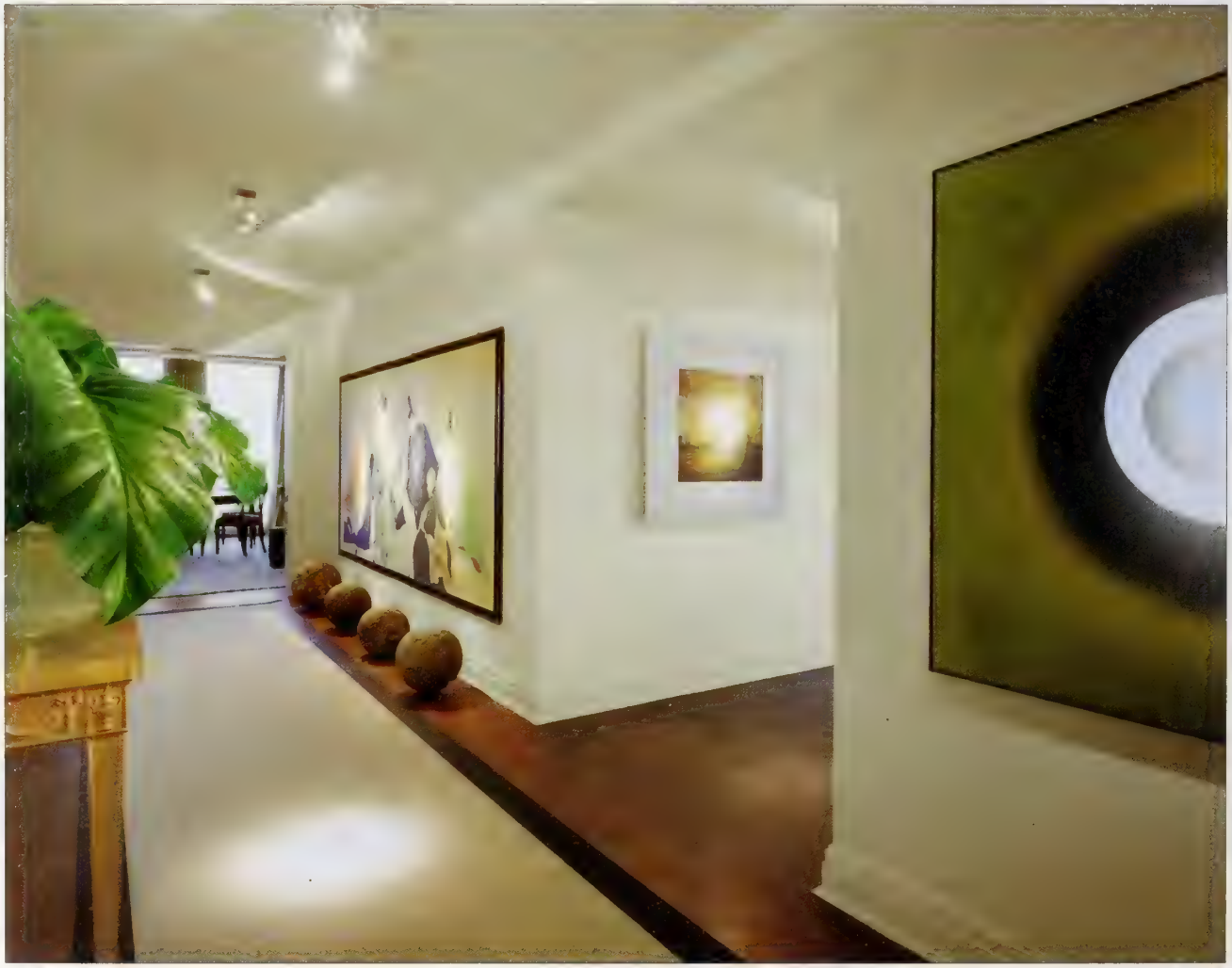
LEFT AND ABOVE: Juan Pablo Molyneux dramatized a bedroom dominated by windows with a red-velvet-covered bed, a Jacob armchair and tooled-leather flooring. Hyde Park moldings. Scalamandré shade taffeta. Stroheim & Romann velvet. Avery Boardman mattress.

Apartment 73C

Text by Judith Thurman
Before Photography by Billy Cunningham
After Photography by Peter Aaron/Esto

Their motto for the entrance hall was, "Keep it simple, light it well, hang good art."





RIGHT AND ABOVE: In Apartment 73C at Time Warner Center, overlooking Central Park (top), Robert Bray and Michael Schaible "kept the entrance hall calm." Kenneth Noland's *Oro*, 2000, is at right. Naga Antiques screen. Kentshire Galleries console. Amy Perlin Antiques stone balls. Patterson, Flynn & Martin rug.

Bray-Schaible



Let us, for a moment, imagine a worldly bachelor with a puckish sense of humor who engages not one but a dozen stars designers to create his dream abode on the 73rd floor of a luxurious new condominium tower: One Central Park at Time Warner Center. The designers never meet their phantom client, and energetic Googling draws a blank—he's apparently the Pynchon of billion-

A figure of Atlas serves as a metaphor for Scott Snyder's approach: the celestial grounded by the earthly.

ires—so they have no idea if he is oung or old, solitary or social, cautious r adventurous in his taste, a tech-lov- ng plutocrat or a languid gentleman of eisure. A tour of the site, still under onstruction, immediately reveals the hallenges of the project. The views re so stupendous, even humbling—one an see both rivers, all of Central Park nd most of Manhattan—that the team as to consider, however heretically, de-



LEFT AND ABOVE: Artworks by Julian Schnabel, center, and Helen Frankenthaler, right, complete Scott Snyder's living room. All fabrics, Old World Weavers. Florian Papp Atlas figure. Marvin Alexander Georgian lantern, bouillotte lamp and hurricane lamp. John Boone swing-arm lamps. FJ Hakimian rug.

RIGHT AND ABOVE: A 2003 Richard Serra work centers Greg Jordan's "dual purpose" dining room/library. H. M. Luther bergères and round table. Scalamandré sofa velvet and trim. Kentshire Galleries circa 1870 chair, in right foreground. Marvin Alexander sconces, crystal lamp and floor lamps. FJ Hakimian rug.



clining to compete with them and furnishing the space with a sleeping bag and a telescope. Then, too, the residence is comparatively modest in scale: three bedrooms, each with a bath; a living room that opens to a small library; a kitchen with a windowless breakfast nook; and a master suite shaped like a wizard's cap, peaking in a sharp angle where two steep walls of glass converge.

Our reclusive mogul is a fiction, but *Architectural Digest*'s intriguing vision of a designer show house in ultramodern, high-altitude form materialized gorgeously last October. Robert Bray and Michael Schaible were assigned the entrance hall, to which they brought the lucidity and discipline that distinguish their work on whatever scale. Their Zen-like motto was, "Keep it simple, light it well, hang good art"—in this case, a circle painting by Kenneth Noland that focuses the senses and a 19th-century Japanese screen whose rich color excites them. The laconic tact of this gallery mediates the change in

Marc Charbonnet's delicious breakfast room delivers a maximum impact.





nood among the rooms to which it pens, refreshing the palate like the sorbet course of a banquet.

Scott Snyder's living room embodies he interesting, perhaps counterintuitive proposition that the lush pile, mellow patina and traditional refinement of a salon appointed with choice European antiques and reproductions—the kind of reception room one might expect in a limestone mansion rather than a steel-and-glass high-rise—is a "reassuring buffer" for the severities of modern architecture. The solemn luxury of silk window treatments, of a Tabriz carpet and of velvet-upholstered seating acts as sensual ballast for the headiness of the view. A 19th-century bronze figure of Atlas on the card



ABOVE LEFT: From a small, angular space (left), Marc Charbonnet made a kitchen, which he lined with artist Liberty George's 2003 Statue of Liberty masks—one depicting the apartments' designers. Patterson, Flynn & Martin rug. **ABOVE:** *Paper Collage I*, 1970, by Kenneth Noland hangs in his adjacent breakfast room.


GALILEO STUDIES



LEFT AND OPPOSITE: Architect Campion A. Platt "took the color cue for the study from the sky, the buildings and the water." The artworks are by Doug and Mike Starn, right, and Toni Conway. Bergamo pillow and drapery fabrics; Jim Thompson sofa and floor cushion fabrics.



BELOW: The bones of a bath (above) became an "elegant and restrained Rajasthani box" by Matthew White, who covered the walls in a handwoven Indian silk and used *faux-marbre* accents. "The engraved mirrors add dimension to the space in a simple, uncluttered way," he says.

ıble might serve as a metaphor for nyder's approach: the celestial ground- d by the earthly.

There is no formal dining room in ıe apartment, nor, Greg Jordan thought, as one de rigueur. He saw the potenal for transforming a small library off ıe living room into the contemporary quivalent of an 18th-century *cabinet rticulier*: a lapidary showcase for eclec- c treasures and an intimate setting or dinners at a Louis XVI drop-leaf ıble flanked by 19th-century Austrian bergères and set with a heterogenous collection of antique silver. Jordan displayed his forte for imparting warmth and definition to an amorphous space by transforming what was essentially an alcove into a tempietto of coziness. Hand-embroidered silk lines the walls, and a citation from William Blake propped on a console sums up the spirit of poetic opulence: "The Road of Excess leads to the Palace of Wisdom. We only know what is enough by knowing what is more than enough."



RIGHT AND ABOVE: "The guest room has brilliant light from its southern exposure," says Thomas Pheasant. "I imagine it being used for private writing or reading." Pheasant designed the shagreen box on the desk for Baker. Edelman leather on chair. Ralph Lauren Home wallcovering.

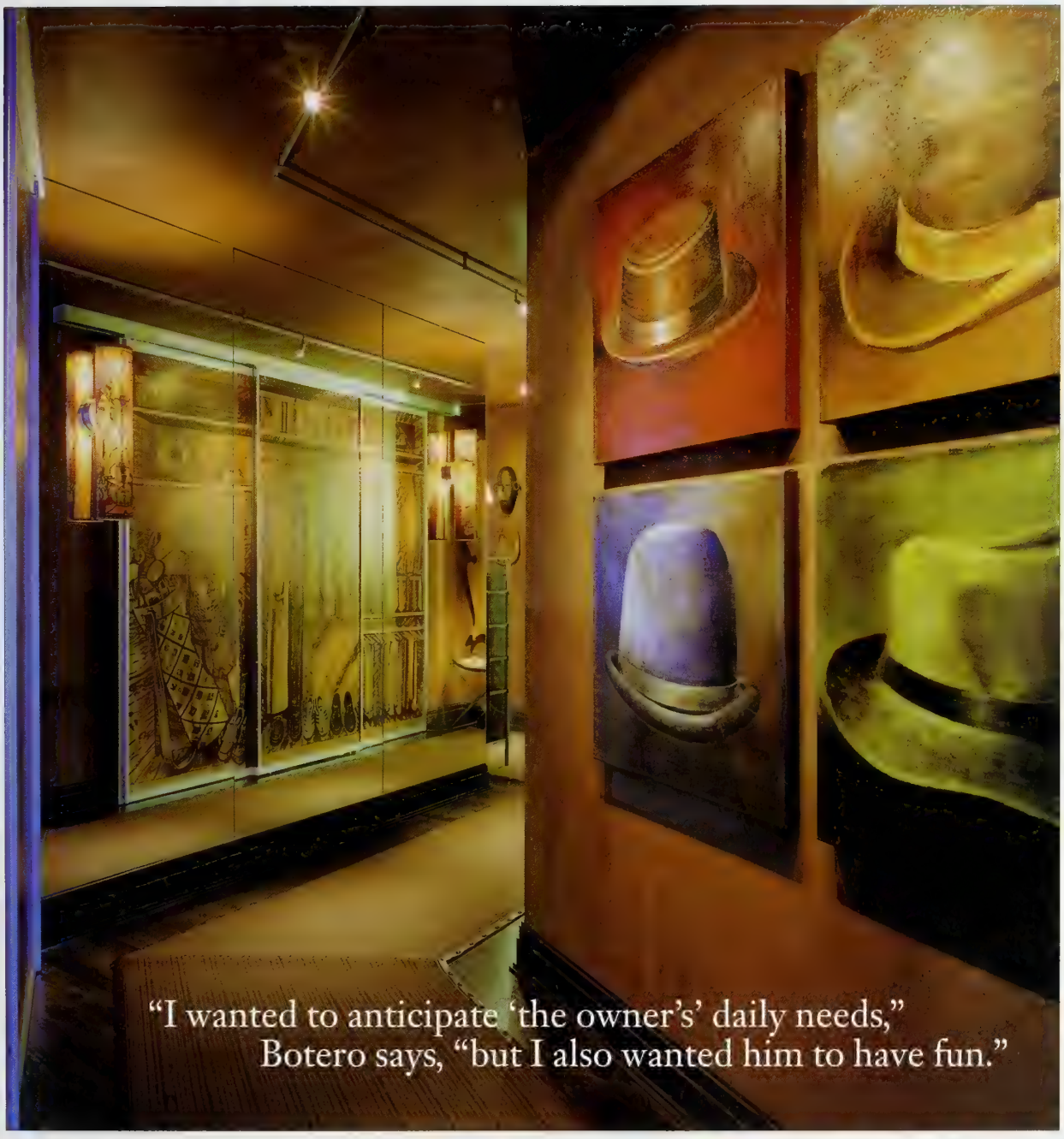


Thomas Pheasant

Thomas Pheasant's exquisitely distilled guest room functions as a self-contained pied-à-terre.

Fired by the image of a sophisticated entrepreneur who "returns home every night to his crystalline sky oasis," Campion A. Platt detailed the compact precincts of his study and media room with the finesse of a diamond cutter. He devised a meticulously faceted décor with a palette mined from the city's bedrock, the quicksilver of its rivers and its parks grizzled by winter, but he softened its edges with combed Venetian plaster walls, translucent curtains on a rounded track, milky lighting and silken "creature comforts."

Marc Charbonnet's delicious kitchen and breakfast room and the bath by Matthew White are, in a sense, paradigms for the apartment as a whole: evocative small



Samuel Botero

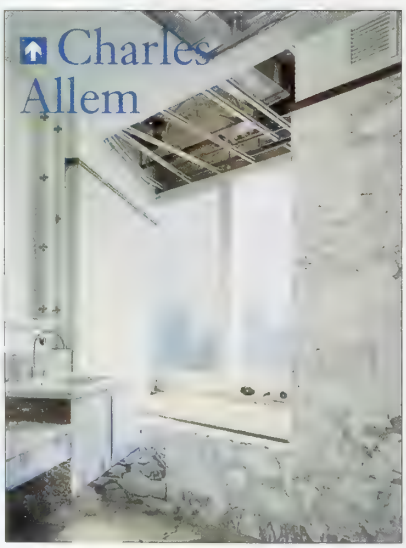




ABOVE: Challenged by what he calls an "inherently dark" hall (far left), Samuel Botero created "an internal view where there was none" for a man's dressing room. The oils are by Joseph Stabilito. Edelman leather on ceiling and suede on walls. LEFT: Botero made the dresser to fit the hall.







LEFT AND ABOVE: "I wanted it to be a refuge of supreme tranquillity," Charles Allem says of the bath. "The tub was placed to take advantage of the spectacular view." Kohler tub. Clarence House shade fabric. Waterworks towel bars, tissue box, tray, soap dish, stool and wastebasket.

Our reclusive mogul is a fiction, but *AD*'s vision of a designer show house in high-altitude form materialized gorgeously.

spaces richly invested with refined detail that deliver a maximum impact with a minimum of clutter or flamboyance.

According to French folk wisdom, "*le lit est une bonne chose; si on n'y dort, on s'y repose*" ("A bed is a good thing; if one doesn't sleep in it, one rests on it"). Thomas Pheasant's deft translation of the proverb took the form of an exquisitely distilled guest room that functions as a self-contained pied-à-terre: a refuge from sensory overload conse-

Sills Huniford's master bedroom has the charm of a princely bower as steeped in freshness as a citrus grove.

rated to the private pleasures—read-
ng, writing, daydreaming—of a purist
ike himself. By dropping the ceiling,
e corrected the proportions of a space
hat was, he says, "a little too boxy
nd deep" and created a reveal between
ts horizontal and vertical planes so
hat they seem, like a relaxed mind,
o float. Scrimmed windows, an ivory
alette and a "minimal though stellar
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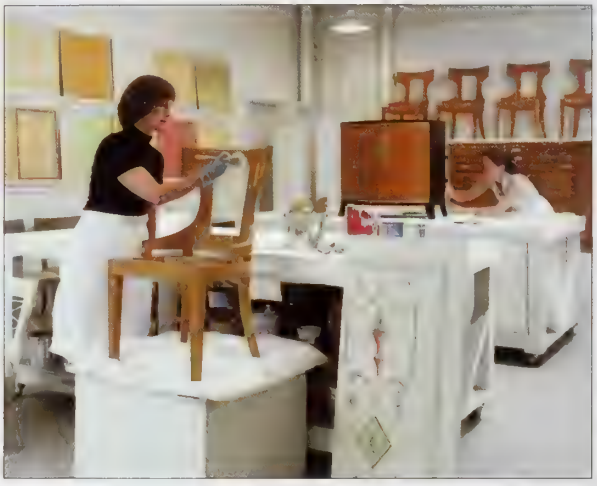
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LEFT AND ABOVE: Stephen Sills and James Huniford, who refer to the master bedroom as "Zen-like" and "crisp," respectively, maximized the corner vista with subtle draperies. The sculpture is by Joel Shapiro. H. M. Luther Antiques desk. Florian Papp humidor. Scalamandré fabrics.



Winters used a distressed finish on a chair of her own design.



The Subtle Difference

Whether he needs a light glaze on a dining room wall or a custom finish on the furniture he designs, **Thomas Pheasant** calls in **Lenore Winters**. Winters (above, applying a finish to Pheasant's Tassel chair), who oversees a staff of six from her Washington, D.C., studio, specializes in decorative painting on interior surfaces or furniture. "Her understanding of paint and her design sensitivity make for an incredible artisan," says Pheasant. To the trade and by appointment.

Lenore Winters, 1027 33rd St. NW
Washington, DC 20007; 202-289-0899

Global Color

Lynda O'Connor's interest in textiles started when, as a child, she traded a toy for a friend's needlepoint pillow. "I still have it," she says. Through her company, **Textures**, she supplies designers with pillows and throws created with antique fabrics (right and far right). "They're nice jewelry for a clean interior," says **Suzanne Lovell**. To the trade and by appointment.

Textures
208 W. Kinzie St.
Chicago, IL 60610
312-222-2660





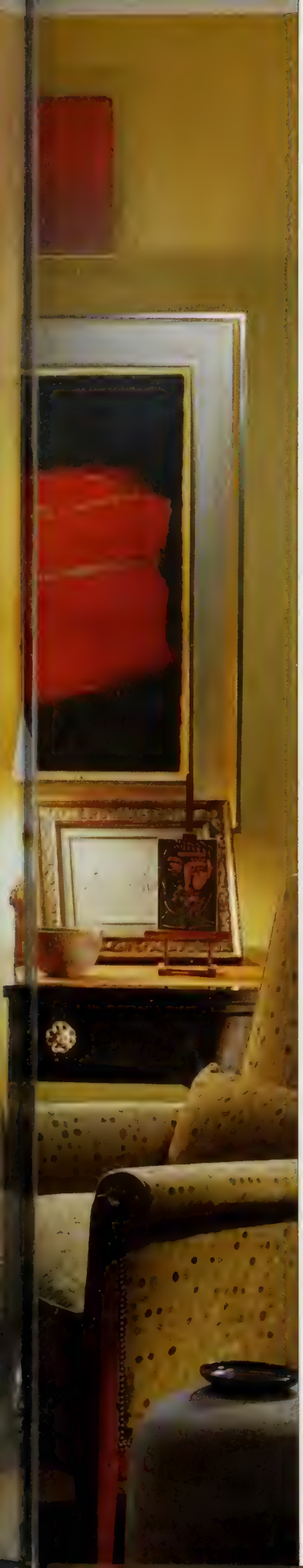
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Doris Leslie Blau



In addition to its incomparable inventory of antique and newly designed rugs, the **Doris Leslie Blau** gallery in New York (212-752-7623) has begun to show modernist furniture. One notable piece: an étagère designed by Károly Nagy in Budapest around 1925, made of wood lacquered in black and white.


AFTER



How to Be Your Own Best Client

ALEX JORDAN EXPRESSES HIS DESIGNING VISION IN HIS CHICAGO HOME

Interior Design by Alex Jordan of Gregga Jordan Smieszny
Text by Susan Sheehan/Photography by Tony Soluri





Designer Alex Jordan (left) overhauled his Chicago condo. BELOW LEFT AND FAR LEFT: The living room. The lamp is from Lorin Marsh. Groundworks fabric on armchair from Amy Perlin Antiques. Raspberry taffeta, Osborne & Little. Wood Indian bull, Naga Antiques.

Designers work in a before-and-after world. Whatever residence a client brings to them, they change. It was therefore not surprising that when designer Alex Jordan and his partner, Michael McCarthy, decided that their one-bedroom apartment in Chicago was too small and bought a two-bedroom condominium, the new place would be transformed. Even Jordan, however, was surprised by the extent of the transformation.

"What we purchased was a fine envelope with good light and high ceilings and a lot else that wasn't appealing," Jordan says. "As there was no client to restrict me, I wound up changing virtually everything except the windows. After removing the majority of the interior walls, replacing six conventional doors with pocket doors, reconfiguring most of the rooms and changing the air-condition-





RIGHT, ABOVE AND FAR RIGHT: Green walls, inspired by 18th-century color schemes, transform the living/dining room. Great Plains fabric was used for the shades, armchair seats and lumbar pillows. The Tibetan hemp rug is from J. Iloulian. Dining chair linen, Cowtan & Tout.

ing system—oh, the demolition list was long—I was delighted with the contents of the envelope." The transformation took 11 months.

The brick-and-limestone 1920s building to which Jordan moved with McCarthy, a graphic designer he met while both were students at Pratt, was originally a residential hotel; it had been converted to condos in 1977. While Jordan respected the original architectural intent —he replicated the period plaster moldings and in some cases enhanced them with step molding—a more modern aesthetic was introduced in the baths and kitchen. He was fortunate to have the help of his partner at Gregga Jordan Smies[illegible] Dan Smieszny, and project architect Rick Wetzel along the way.

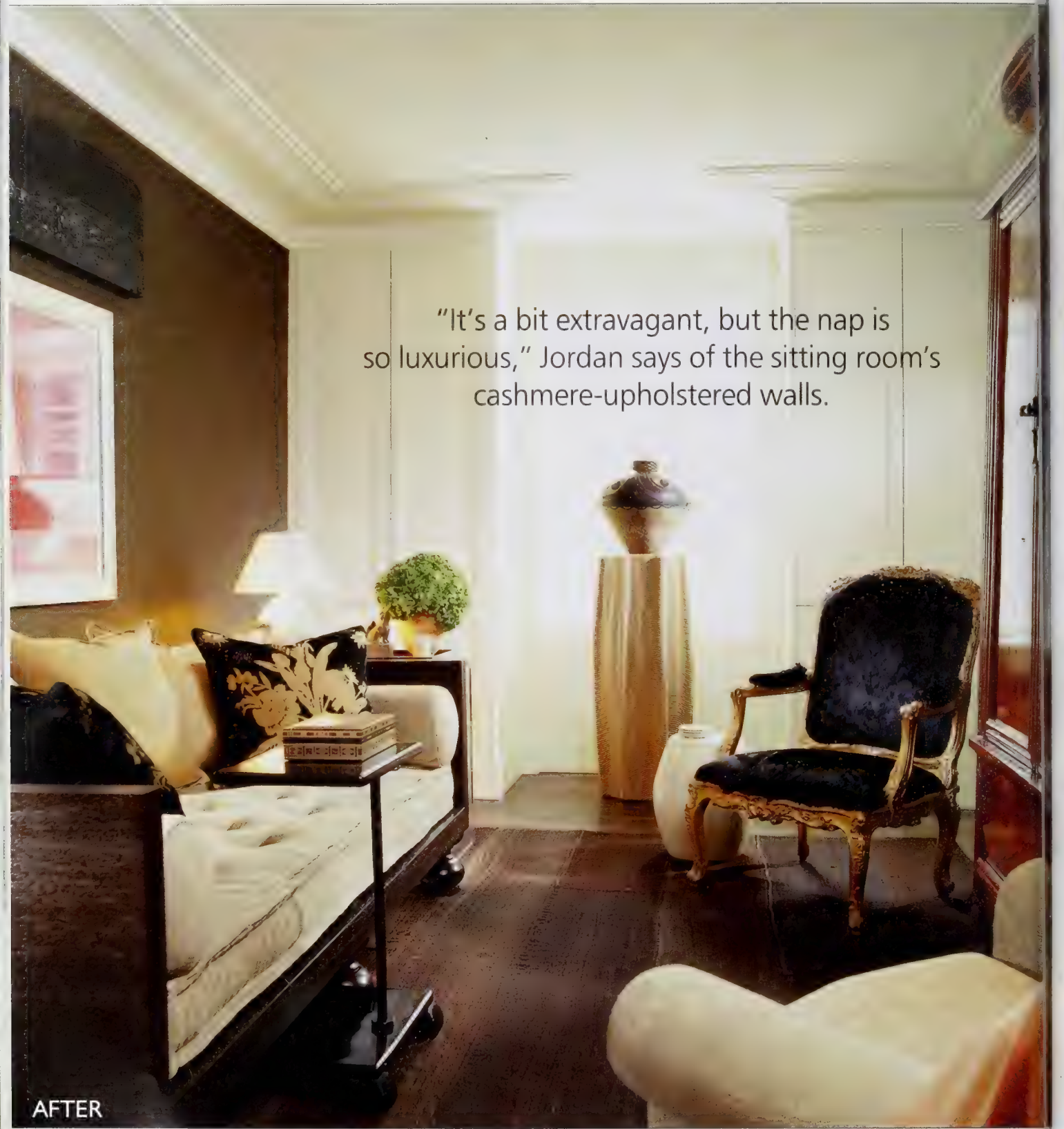
As Jordan enjoys cooking, he enlarged a small galley kitchen into a nice-size space by eliminating a dining room. Outdated white appliances were replaced with ultramodern stainless-steel ones. The sleek cabinets are veneered in cerused oak, which was often used in France for Art Déco pieces. The kitchen includes a desk area for a telephone, a computer and, neatly stored away, a printer/copier/fax. "I don't like infrequently used items out in the open when they can be hidden," he says, "so a good-size kitchen cabinet that was required to conceal a pipe is used to store all our vases."

Jordan and McCarthy occasionally give small dinner parties, so their dining table, a T. H. Robsjohn-Gibbings design, is in the center of the living room. It seats four but can be expanded to seat eight. "I grew up with Gibbings furniture," Jordan says. "Widdicomb generally produced Gibbings's designs in a pale birch and a medium-toned



Jordan and McCarthy's T. H. Robsjohn-Gibbings dining table is in the center of the living room.



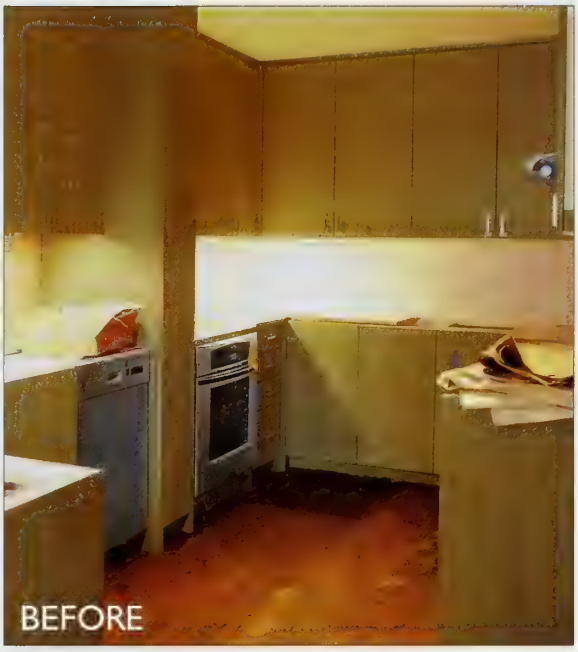


walnut. I found a pale mahogany table, and it took the refinisher quite a bit of time to darken it to walnut, because it didn't want to go there." The floors throughout the apartment have been stained a deep black walnut.

Jordan had the living room walls painted apple green, the trim acid green. The six window shades in the room are also apple-colored and glide up and down by remote control. "I had no desire to run to six windows to raise and lower the shades," he says. The other principal color in the room is raspberry: The dining chairs, designed by Gregga Jordan Smieszny (the firm created when Jordan and Smieszny bought out Bruce Gregga in 2000), are upholstered in raspberry fabric, as are some of the pillows.

A variety of lamps provide a midrange of light to bring out the colors and textures in the room. Originally there was only one concrete beam in the living room ceiling. To





ABOVE AND OPPOSITE: "This is a very private space," Jordan says of the guest/sitting room. Cabinets flanking the window replaced the old closet, and a cashmere upholstery fabric covers the walls. A 1925 white porcelain table lamp is from Maison Gerard. Holly Hunt pedestal.

ABOVE RIGHT AND RIGHT: The designer reconfigured what was originally a kitchen and dining room into a spacious kitchen. The cabinets have a cerused-oak veneer, and a Christopher Chadoff ice bucket—"a beautiful object"—rests on the counter. Range by Thermador.



balance the room's proportions, Jordan added beams on either side of it. "There are only four openings in the new beams to accommodate 12 points of light, because I dislike ceilings chopped up with holes," he says.

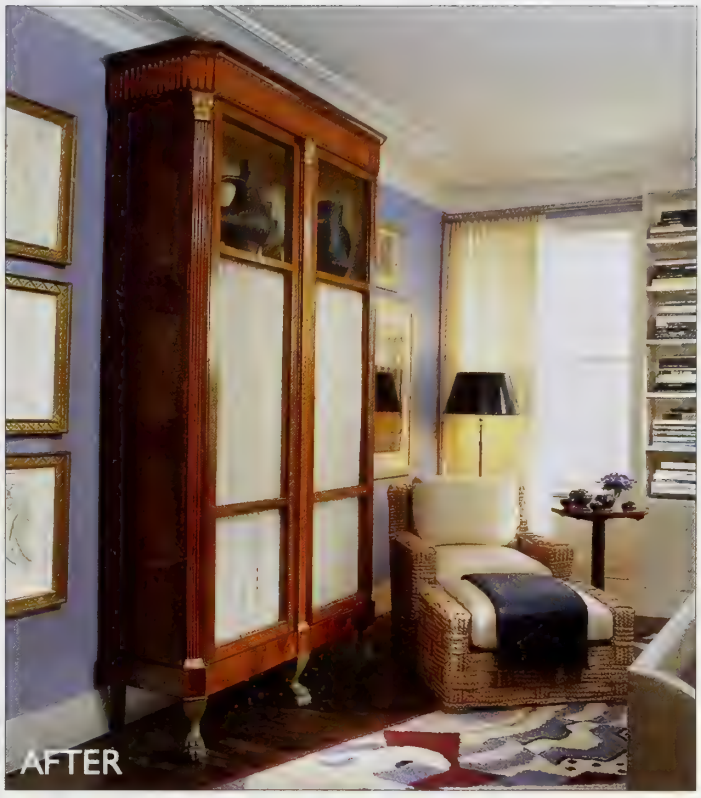
The master bedroom, adjacent to the living room, is painted delphinium blue. "I extracted that color from the carpet, an Art Déco Savonnerie Bruce Gregga and I found years ago at a Paris flea market," Jordan says. "It had been rolled up in the office for years when I purchased it from the firm. I had it laid at a diagonal to add tension to the space." He also purchased from the firm the bedroom's mid-19th-century walnut bookcase, which pro-



The entrance hall is a stunning art gallery. "I decided the hall would best be clad in aluminum leaf," Jordan says.

OPPOSITE: Jordan and his partner, Michael McCarthy, display part of their art collection in the hall. BELOW, BELOW RIGHT AND BOTTOM RIGHT: A cool hue was chosen for the master bedroom's walls. Round table from Linda Horn. Drapery, shade and cabinet fabrics, Great Plains.





vides storage space and houses one of the six television sets in the apartment. "I think every designer and architect was elated by the advent of flat-screen television sets," he says. "You can hang them on the wall—as I've done in the master bath—or you can conceal them, as I've done in the bedrooms and the living room."

The sleigh bed was inspired by a Paul Dupré-Lafon design and is covered in taupe glazed linen. One night table is round and served as the dining table in Jordan's previous apartment. It was designed by Joseph D'Urso, who taught at Pratt. The second night table is rectangular and was a side table in Jordan's former living room. "Some clients insist on matched bedside tables, but I prefer not to have them," Jordan says. "When you're the client, you can indulge all of your own prejudices."

He had a dressing room installed next to the master bedroom and eliminated a walk-in closet that had been there. "That focused the space

continued on page 211




AFTER

Tailor-Made in Manhattan

CRISP AND SUBTLE, AN EAST SIDE RESIDENCE IS TRANSFORMED

Architectural Design by Peter Napolitano/Interior Design by Thomas Britt, ASID/Text by Wendy Moonan
Before Photography by Billy Cunningham/After Photography by Scott Frances





"It was plain," designer Thomas Britt (left) says of an apartment on Park Avenue that he renovated with his associate Peter Napolitano. FAR LEFT AND OPPOSITE: The entrance hall. The mirrors and the consoles, which are topped by Japanese vases, are from Kentshire Galleries.

When I listen to music, I think of architecture," says New York designer Thomas Britt. "I watch ow the conductor works the strings nd winds. It's like the orchestration nat goes into good architecture, design nd clothes."

Britt brings his ingrained classicism o every project. The prewar apartment n Park Avenue that he recently reno-ated with his associate Peter Napoli-no is no exception. In this apartment, ne designer had the advantage of a lient who trusted him totally; this is the ourth residence Britt has designed for ne busy media executive.

First, Britt says, they had to get the architecture right.

"We started out doing all the things you never see," says Napolitano. "We rewired the apartment and put in a new kitchen and baths. We built closets and bookcases. We ripped out giant radiators and air conditioners and installed small combination units."

The two then tackled the shell. "We smoothed, skim-coated and sandpapered the walls, so we could cover them with silk," Napolitano recalls. "We put up crown moldings and built new frames around the doors," adds Britt. "We took an apartment without great architectural merit, and we gave it a wonderful architectural presence. It looks like the first quarter of the 21st century."

One key to Britt's concept was removing the wall between the living and dining rooms. "We flanked the new opening with a pair of columns," he says. "That made the beam what it's supposed to be—a beam supported by columns." With the shell complete, it was on to the decorating.

"The client likes a tailored look and a quiet palette," explains Britt. "He wanted ivory, cream, oyster, pearl, straw and gray. My job was to make a symphony of these colors—very Syrie Maugham, very Billy Baldwin."

Using shades of ivory, Britt specified silk burlap for the walls throughout, as well as for several lounge chairs and a love seat in the living room. Luxurious silk velvet covers the large sofa and the open-arm chairs. "I wanted fabrics with different textures," Britt says. More texture comes from the canvas draperies and the sisal matting.

The owner had a collection of Neoclassical pieces, both English and Continental. "It started years ago, when we acquired a lot of stunning pieces for his



The silk burlap on the walls in the living room "lends a tailored, uniform look," explains Britt. Matisse drawings flank the equestrian painting. The orchid-glazed Chinese vase lamp, bronze vase, marble seal and red Moroccan leather boxes are from H. M. Luther. Stark carpet.

AFTER

We used the furnishings we had. My goal was to have the pale fabrics play against the sobriety of the antiques," explains Britt.



first apartment, on Fifth Avenue," Britt recalls. "In fact, we've bought antiques for each apartment, so we used what we had. My goal was to have the pale fabrics play against the sobriety of the antiques."

Take the new entrance hall. Britt created visual harmony by hanging a pair of Russian mirrors over a pair of Empire consoles. Two Japanese vases keep the rhythm going. Then he added what he calls "the silence in between": a contemporary French iron-and-leather bench. A large glass lantern gives the space "a knock-it, sock-it sense of scale."

The dining room has its own order. Six Georgian mahogany chairs are placed symmetrically around a Geor-



ABOVE AND BELOW: "We made a more dramatic space," Napolitano says of the living and dining area. Larsen velvet on sofa and open-arm chairs. Florian Papp box, foreground.

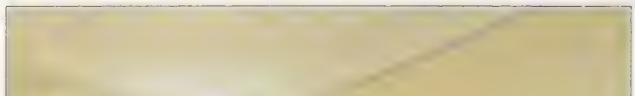
OPPOSITE LEFT: "The dining room was dark," says Britt. OPPOSITE RIGHT: The Georgian mahogany table is from Kentshire Galleries. Manuel Canovas drapery fabric.




BEFORE


AFTER

"We took an apartment without great architectural merit, and we gave it a wonderful architectural presence," says the designer.



gian table. Tall 18th-century Berlin porcelain vases and silver wine coolers and candlesticks complete the formal arrangement. Behind them hangs an Italian still life. "The huge exclamation point here is the big lantern over the table," notes Britt.

In the living room, the attention-getters include *Full Cry*, an 18th-century English equestrian painting, and two Matisse drawings.

Here, too, we see a few signature Britt tricks of the trade: He is a mix master. A pair of framed bas-relief wall plaques are stacked between two 18th-century pier mirrors to give the room the illusion of height. On the Louis XVI *bureau plat* are an 18th-century Chinese shagreen box in the shape of a pillow and two Chinese bronze quail. Nearby is a grouping of Georgian mahogany side chairs, a love seat and two glass-topped brass side tables from the legendary Paris decorating firm Jansen.

The juxtaposition of antiques and neutral fabrics continues in the master bedroom. A mahogany chest of drawers with gilt mounts serves as a bedside table and is topped by an 18th-century carved ivory fish from China. And two 19th-century shield-shaped clocks decorate an Empire chest of drawers.

"It's the classical quality of the furnishings that gives the apartment its timeless look," Thomas Britt says, too modest to point out that, as usual, he has orchestrated the job perfectly. □



OPPOSITE AND BELOW: "The room was less than nothing," Britt says of the master bedroom. "We created magic." Florian Papp clocks rest on the Empire chest of drawers at left. H. M. Luther ivory fish at right. Glant headboard, lounge chair and ottoman fabric. Stark carpet.



Styleworthy *Il Cigno*

A Luxury Yacht's Streamlined Redesign Emphasizes Comfort and Utility

Interior Design by Jonathan Reed/Text by Michael Peppiatt
Before Photography by Daniel Mille/After Photography by Ken Hayden







REDESIGNING ANY INTERIOR bristles with problems, especially when you decide not to rip the entire décor out and start from scratch. But when the interior extends over several decks of a large, sophisticated motor yacht, the problems can only proliferate. What works on land, after all, could well turn out to be a disaster on the high seas. Won't most woods warp and wovens wilt in the salty air? Surely metal corrodes and colors fade almost overnight. Worse, don't certain design features that seem normal on terra firma—prominent knobs and sharp-edged tables—turn into Hitchcock-like agents of doom once a boat slips its moorings for the stormy ocean?

No, not really, says London-based designer Jonathan Reed. Many of the difficulties, he suggests, come from imagining that what we need on a boat is intrinsically different from what we need as we amble about our city apartment or country house. "There's a kind of myth that you can't use this material or



TOP LEFT: "It was a full renovation," Jonathan Reed says of *Il Cigno*, a 148-foot yacht built in 1983 that he redesigned with his associates Fiona Jacobs and Matthew Daines.

TOP AND ABOVE: Naval architect Richard Sarre and staff from Dubois Naval Architects extended the aft deck and the canopy to create a shaded area. Brown Jordan chairs.



RIGHT AND BELOW: The modernized saloon and dining area include a new staircase. Lutron lighting. Holly Hunt leather on tulip chair. Schumacher pillow velvets.

AFTER



"There's a nod to design, but no more than that. After all, people want to be at ease."

LEFT: Reed reupholstered the built-in banquettes in the saloon. The leather-and-teak side table, which he designed, is topped by a vintage stainless-steel lamp.

BELOW: "It had the atmosphere of a bar in a run-down British boardinghouse," Reed says of the sky lounge. BOTTOM: The new media area. The television is from Hitachi.



that fabric at sea," says Reed. "But when you're talking about a big, completely modern yacht with all the basic comforts, there's really very little you can't do. I think the essential thing is to keep in mind what you know about your client's way of life, whether you're designing a space in the middle of a city or on the ocean."

Reed, with the help of his associates Fiona Jacobs and Matthew Daines, and naval architect Richard Sarre and staff from Dubois Naval Architects, has certainly brought this practical approach, coupled with an exquisite sense of materials, to his radical transformation of *Il Cigno* (*The Swan*), a 148-foot yacht built in Italy in 1983. The present owners acquired the boat in 1999 because they





iked its overall size and feel—hough not the décor—but nce they had sailed on it a ew times, they realized it vould need a fundamental ransformation. Having spent ome time with Reed both on he boat and at his office in London, the owners asked im to come up with an over-ll plan for the yacht. Once hey had approved the plan, hey gave Reed carte blanche.

"They were wonderful," ays Reed. "They followed very stage of the work with nterest but were relaxed and confident enough just to let ne get on with the job. But he original interiors were quite frightening. One of hem was in what you might call the English pub style, while another had the Oriental boudoir look. It was incredibly kitschy, and it had to go," he explains. "Even so, we resisted the temptation to get rid of everything. When I saw what it would cost to replace the sycamore paneling, for instance, I thought to myself, OK, we can live with the sycamore. We'll find ways of blending it in. In the same way, we chose to retain some of the original furniture, such as the banquettes. Once they'd been stripped down and recovered, they settled into the new scheme of things very nicely."

Reed focused his creative energies on the master suite and the main saloon, which he considered to be the heart of the boat, and it was there that he gave fullest rein to his love of natural materials. By revarnishing the paneling, then replacing its gold metal banding with lengths of specially treated leather, he immediately set a different tone,



ABOVE AND TOP: The dining area on the main deck "lacked character and warmth," he notes. "We made it inviting by adding wood paneling and nautical lamps." Chairs from Summit.

"There's a myth that you can't use this material or that fabric at sea. But there's little you can't do."



which he underlined with a liberal use of oiled teak for the furnishings. The result proved perfectly in accord with the boat's permanent background of sea and sky. In their finished state, the main quarters feel extremely comfortable. Reed has achieved this by paying attention to a variety of small details, such as the fused linen draperies in the saloon, which cut out the sun's glare but not its luminosit and the luxurious expanse marble in the baths (one migh think marble too heavy fo a boat, but it turns out tha yachts require lots of ballast

Practicality and comfo provide the keynote through out, from the media room t the exterior decks, which ar well equipped for sunbathin as well as for alfresco dinin "Part of comfort on a big bo is being able to lie aroun oblivious of the staff," Ree says. "That's the kind of lif I envisaged for this yacht."

One significant alteratio that the designer brought t *Il Cigno* was a new stairwa linking all the decks. "Before

LEFT AND BELOW: "It has a relaxed yet luxurious feeling," Reed says of the lower deck's double guest cabin. Above the bed are two photographs by Ron van Dongen.





LEFT: The single guest cabin. BELOW: The bed on the sun deck replaced an old radar tower. The pillow and neckroll fabrics are from Perennials. Hermès orange towels.

you had to dodge and weave to find your way from one level to another," he explains. "So I tried to make it simple and have things like ice makers on every level so that guests wouldn't have to keep trailing up and down for the smallest necessities."

Perhaps the biggest transformation that Jonathan Reed has wrought is the absence of décor as such. "I think there's a nod to design, but no more than that," he notes. "After all, the people who use this boat want above all to be at ease. So I wasn't going to give them something white and minimalist, but rather an environment that would be easy to enjoy. I also think there's a growing awareness that people's needs at sea are not so very different from their needs elsewhere. Little by little, design on yachts will catch up with the vast range of design possibilities you can find on land." □

Il Cigno *is available for charter. For more information, visit www.bluewateryacht.com.*



Architects Peter L. Shelton (below right, foreground) and Lee F. Mindel, of Shelton, Mindel & Associates, undertook a gut renovation of an apartment in New York for a couple with two children. RIGHT: The entrance "connects axially with the view of Central Park," says Mindel.



Family-Friendly in New York

MAKING AN APARTMENT WORKABLE, LIVABLE AND BEAUTIFUL



It's a familiar problem: A young couple with a small child have outgrown their first apartment and are looking for a new one. But they've come to love their West Side Manhattan neighborhood and their sweeping views of Central Park, and they want to replicate them, if possible, in their next home. But the apartment they find—although it's on a high floor of a recently completed building with 360-degree views of the entire West Side—is "tiny, compartmentalized, dark and full of over-the-top French design," says the wife. Add to that the fact that they find they are expecting another baby, so the 11-room apartment must now house two adults, two children and a golden retriever, and you have the kind of challenge that New York architects Peter L. Shelton and Lee F. Mindel, of Shelton, Min-

Interior Architecture and Design by Shelton, Mindel & Associates
Text by Amanda Vaill/After Photography by Michael Moran





BEFORE PHOTOGRAPHY COURTESY SHELTON, MINDEL & ASSOCIATES

ABOVE: The living room was boxy. TOP: A sitting area in the space features a Poul Kjaerholm bench. "The apartment is set up to give the appearance that it floats on all four sides, that it's free around the window wall," Shelton explains.

del & Associates, live to meet.

"What we try to do," says Mindel, "is smart, thoughtful work that isn't seduced by flashy decoration. Decoration doesn't solve anything, and this project was about solving problems." First there were the sheer logistics to be considered: how to make an apartment that combined work areas, play areas, entertaining and living and sleeping areas, all within a relatively small preexisting footprint. And then there was the aesthetic question: how to make that space not only workable and livable but also beautiful.

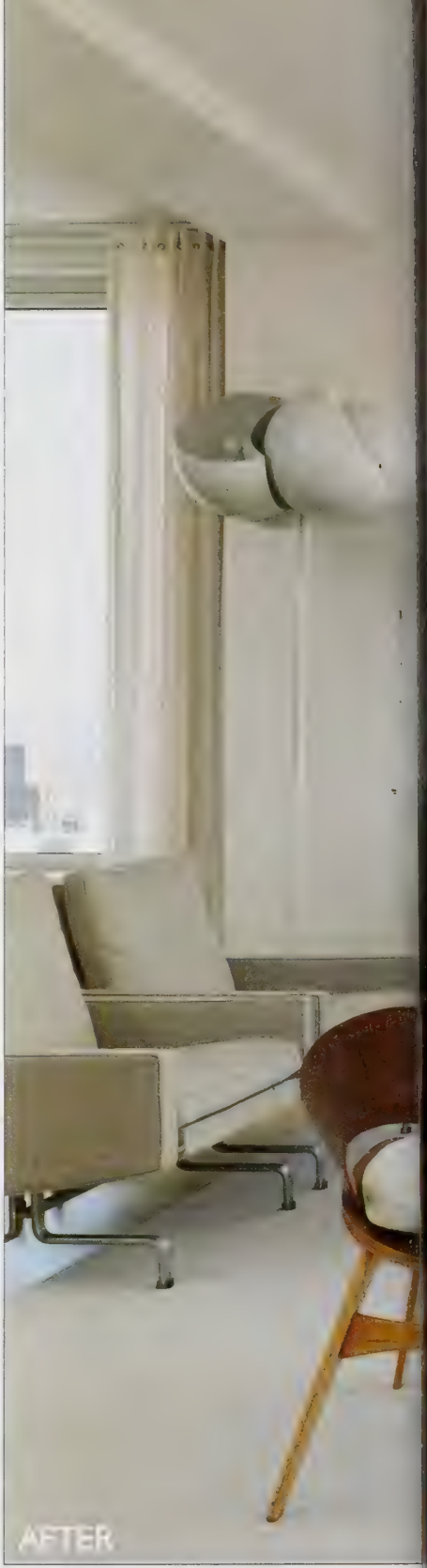
"The most interesting thing about the space was the continuity of the window wall as an object," Shelton observes. "So how do you take that element and let it be what makes the place special?" It's a rhetorical question—because the answer is breathtakingly obvious the moment you walk into the apartment, a light-suffused space that seems to float above the cityscape like the cabin of a dirigible. To achieve this, the architects ripped out all the boxy interior walls, leaving much of the perimeter open, so that one can walk nearly the complete circuit of the apartment unimpeded; and they relo-





LEFT: The dining area was exposed to further maximize light. BELOW: *The Boy*, 1950, by Thomas Hart Benton hangs on the wall, above a set of chairs by Richard Neutra and a table designed by the architects. ABOVE: Walls were removed in the cramped living room. RIGHT: A leather Arne Jacobsen Egg chair and ottoman are alongside Poul Kjaerholm chairs. Henry Calvin drapery fabric.





cated closets, baths, and electrical and other systems to a wood-clad core. Individual rooms, demarcated with white plastic millwork, can be closed off by sliding-glass pocket doors that allow light to pour through, while at the same time allowing the rooms "to float freely," as Shelton describes it. And because "it's a little scary to go up to a window if it goes right down to the floor," he continues, the architects raised the sills and concealed heating and ventilation systems beneath them.

Both Shelton and Mindel had classical Bauhaus training, and their spiritual mentors, Louis Kahn and Le Corbusier, "addressed the whole environment," Shelton notes; so there was never any question that the pair would design the interiors of the residence as well as work out its various structural problems.

They conceived the interiors as an extension of the urban landscape on the other side of the "proscenium" (their word) of the window wall. The creams and pale grays and stone greens they chose for carpeting, upholstery fabrics



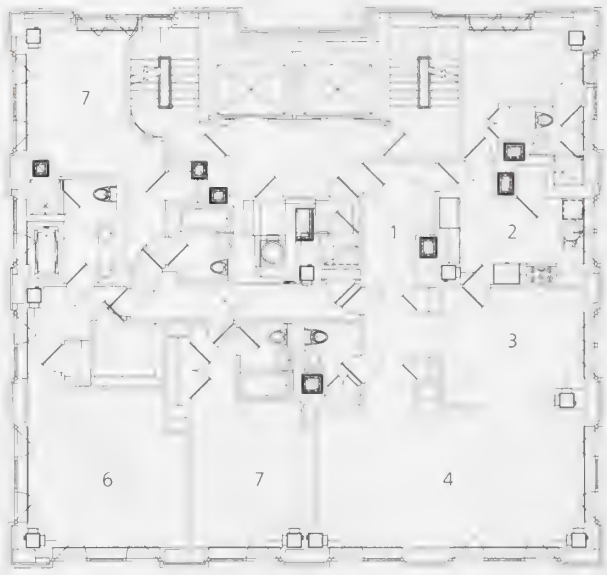
and draperies echo both the cones of the park and the colors of the buildings, and even the shapes of furniture and objects echo the Cubist geometry of the cityscape: a Tom Dixon table whose base looks like a tangle of girders, low-slung chairs and a bench by Poul Kjaerholm. Even the art—a Thomas Hart Benton painting in the dining area, a series of Jacques-Henri Lartigue and Man Ray photographs, a Reginald Marsh drawing—expresses this subdued palette. And if the pale colors and classic modernist

If the pale colors and modernist furnishings seem inimical to the mess and muddle of family life, think again.

The architects left much of the perimeter open and relocated closets and baths to a wood-clad core.

Below Left: The floor plans show the structural transition to a more fluid layout. Below and Right: An unassuming hallway now leads to the master bedroom and connects to a "freestanding *anegré* core that organizes all spaces," says Shelton. Utilities are enclosed within it.

Before

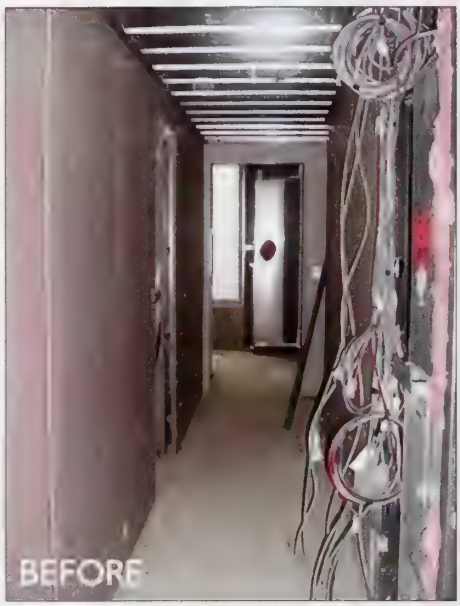


After



1 ENTRANCE
2 KITCHEN
3 DINING AREA
4 LIVING AREA
BEDROOM

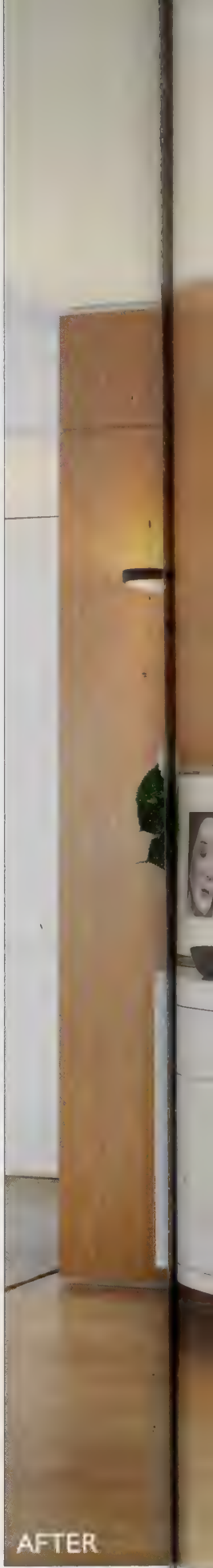
COURTESY SHELTON, MINDEL & ASSOCIATES



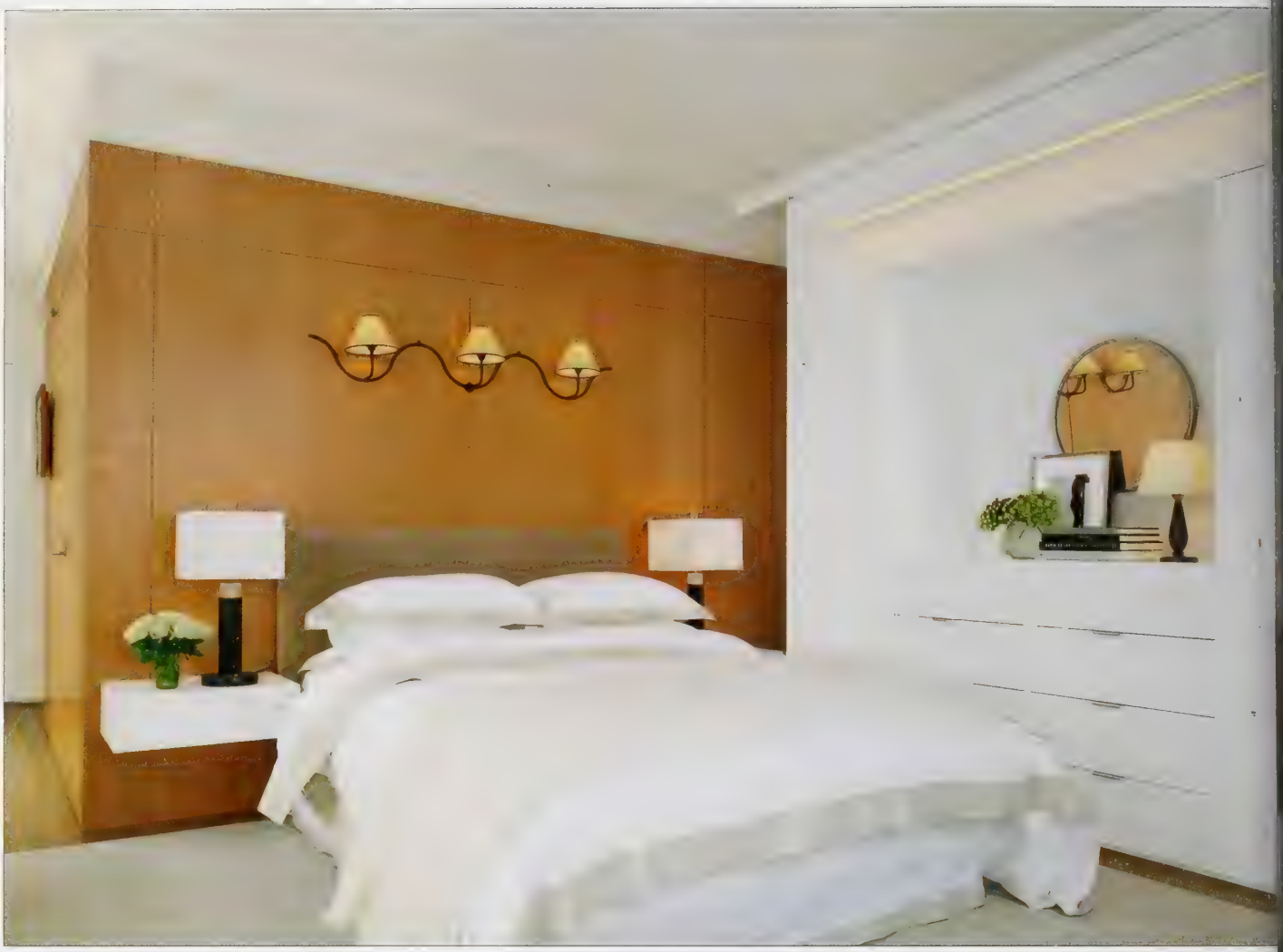
furnishings seem inimical to the mess and muddle of family life with two small children, think again.

"It's a totally family-friendly place," says the wife, spinning the leather Arne Jacobsen Egg chair to show how her son and his friends like to whirl around in it. Shelton agrees: "This place looks great with kids' toys strewn all about, because they become beautiful objects." He points out that beneath its childproof Corian top, the low table conceals drawers for storing blocks and toys; and the Kjaerholm bench—its original leather seat temporarily removed for storage—is really a trampoline.

And there are toys of another, more adult sort concealed in the white-millwork-and-wood-paneled walls. Large-scale flat-screen televisions in both the living area and the bedroom disappear up into wall-mounted battens or







"Our intention was to integrate the architecture, the interiors and the city into a seamless environment," Mindel notes. ABOVE: The wood core culminates in the master bedroom. A Jean Royère light fixture is above the bed; a photograph by Man Ray is beside the mirror.

down, like toast in a toaster, into the under-the-window unit. Sound systems slide noiselessly in and out of the wood-core cabinetry. "When you have a view like this," says Mindel, "you don't want television screens and speakers to compete with it. And with children in the house, you want them to have each other and their parents as a focus and not the other stuff."

The only equipment that's out in full view is in the kitchen, which originally was outfitted with paneled cabinets and granite countertops—all the clichés of conventional high-end consumer luxe. Shelton and Mindel clothed the entire space—appliances, countertops, cabinetry—in a sleek aluminum skin.

"Space can be art—art that you inhabit," says Shelton. "Imagine being a child and being exposed to this. Instead of just one window in a room," he says, gesturing toward the panorama outside, "you have this."

Their clients clearly agree. "Lee and Peter have given us the gift of space and light, and this apartment feels so right to us," says the wife. "For kids growing up in the city, for a family, the light is so important to your mood—the light, the environment, the season. Lee and Peter always do wonderful homes for everyone, but I think this is one of their best pieces of work." □



ABOVE AND OPPOSITE: A corner of the bedroom was opened up and adjusted; pocket doors were added to separate it from the study beyond. "The key is that each space has the ability to be private or connected to the whole," says Shelton. On the wall is a Modigliani drawing.


VANITY FAIR S HOLLY



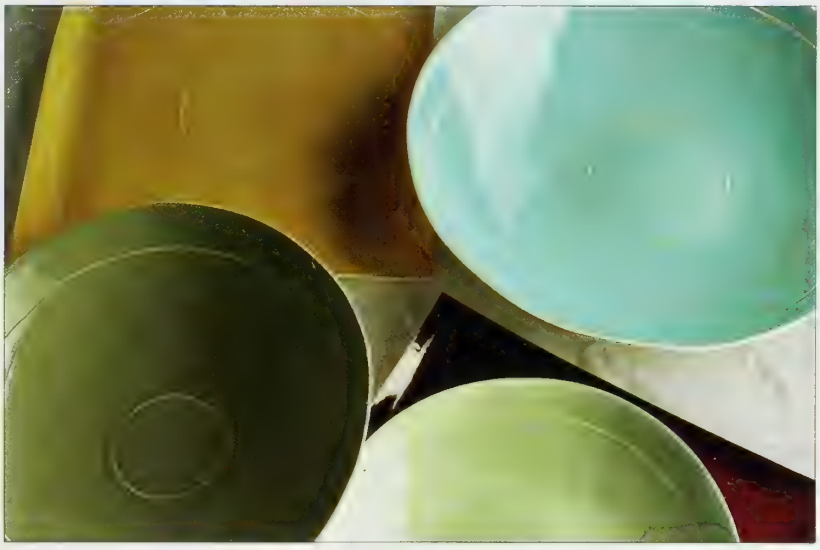
Bergamo

Marechiaro

Created by the noted Venetian firm Lorenzo Rubelli and available through Bergamo (212-888-3333), the fabric features a lively Mediterranean scene printed on cotton.

Setting the Table





Husband-and-wife team Jo Brickett and Mari Davda have started a new venture. Their firm, **Brickett Davda**, creates ceramic tableware; they currently have five patterns, in slightly warped shapes and muted colors. Nicole Farhi and **Kelly Hoppen** have commissioned exclusive lines.

Brickett Davda, 342 Kilburn Ln.
London W9 3EF; 44-20-8969-3239

Cell, above, and Lily, left, are two new designs from Brickett Davda in London.

Under Cover in West Palm Beach

Inspiration for the tents ranged from the Berber tribes to medieval tournaments.

The stylish tents and pavilions of Guido Toschi Marazzani Visconti are finally available stateside. Introduced in Europe by the Italian designer in 1987, they are now offered in the United States exclusively through **Authentic Provence** in West Palm Beach, Florida.

The coverings are handmade in durable waterproof materials and come in temporary structures or more permanent models.

Authentic Provence
522 Clematis St.
West Palm Beach, FL 33401
561-805-9995
www.authenticprovence.com



continued on page 196

Eastern Philosophy

CULTIVATING A FEEL FOR ASIAN ART AND ANTIQUES IN A PARK AVENUE APARTMENT

Interior Architecture by Kevin Lichten, AIA/Interior Design by Sandra Nunnerley, ASID
Text by Michael Frank/Before Photography by Billy Cunningham
After Photography by Durston Saylor

Our goal, to put it simply, was to out-Candela Candela," says Kevin Lichten, the architect who, working in close collaboration with the designer Sandra Nunnerley, oversaw the rehabilitation of a classic prewar apartment on the upper reaches of Park Avenue. "Gifted though Rosario Candela was, there were buildings he designed for developers where the individual apartments lacked a certain amplitude, or flourish. This tends to happen when you build without a specific client in mind. We thought of ourselves as Candela designing for this actual family—we tried to see them, and the apartment, through his eyes."

The clients, a professional couple seeking a base in New York after many years in Hong Kong, approached Nunnerley and Lichten with a well-considered program. Because they would be supervising the work from afar, they wanted two strong—and strong-minded—design professionals who would challenge each other to do their best work. The much-invoked words *understated elegance* were offered as a design dictum, but in this case they came with an unexpected specificity: "We wanted





...igner Sandra Nunnerley ... collaborated with architect Kevin Lichten, of Lichten Craig Architects, in redesigning an apartment in New York for a family returning from Hong Kong. RIGHT AND FAR RIGHT: ... floors and architectural details ... were installed in the entrance hall. "We didn't want to clutter it up," explains Nunnerley.

AFTER





LEFT AND BELOW: The living room was revamped with moldings and an antique mantel. "We tried to preserve what we could and re-create everything else in its original spirit," the wife says. The ottoman fabric is from PierceMartin. Jim Thompson plaid pillow fabric.





OPPOSITE AND ABOVE: The living room. "When you blend Asian and European furnishings, you have to be judicious in what you use," says Nunnerley. The sofa is covered in Cowtan & Tout fabric. Scalamandr tub chair plaid. Low tables, Lewis Mittman. Custom Stark carpet.



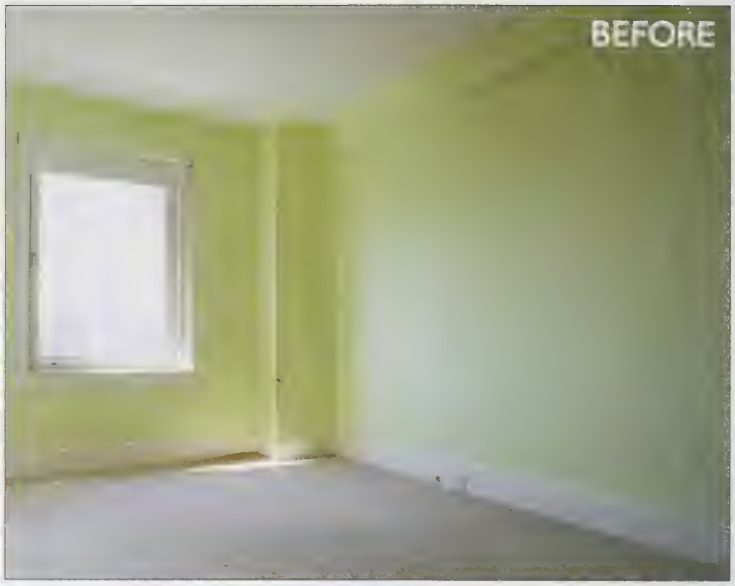


the apartment to reflect our years in the East," says the wife. "The aesthetic is very meaningful to us. There's a subtlety and a cleanliness to Asian furniture, ceramics and art that we grew accustomed to in Hong Kong and hoped to integrate into our home in New York."

At the same time, the couple and their three children needed the apartment to accommodate a busy urban family life. Predictably, this meant that they needed a family room and a welcoming kitchen, places where both the wife and the husband could work from home, and a variety of technological amenities and creature comforts that were unheard of in the early 20th century but, at a certain level, were fundamental in the 21st. Yet modern though they are, the family has a policy that is a throwback to the apartment's origins: They dine together formally whenever possible, in a room used only for this purpose, and without cooking chores or TV intruding on their cherished time together.

What all this boded for the apartment was a rethinking from the walls in. In theory it meant that room assignment, size, proportion and detail were all up for grabs; in practice, the butler's pantry and







ABOVE LEFT AND LEFT: "The apar ment had a poky kitchen," says th designer. "The new one was carve in part, out of the butler's pantry. I a traditional white-paneled space, very simple but thoroughly done," she adds. The range, hood and ove are from Viking. Microwave, GE.

OPPOSITE: *Le Grand Bois*, 1906, by Matisse hangs in the library, which was originally a bedroom (above). The husband requested a wood-pan eled work space that would show- case their collection of Chinese porcelain figures and books. The lo table is from Brunschwig & Fils.

multiple servants' quarters were opened up into a family room, a more capacious kitchen and a single housekeeper's room; a paneled library was installed; moldings everywhere were "taken up a notch," as Nunnerley puts it; and, naturally, systems were updated throughout.

For Nunnerley, what set this project apart was the close interplay between architecture, design and the clients' collection. "I must confess it's one of my favorite things, to work with existing furniture," she says. "It gives you a point of view to begin with and makes the home much more personal and vital in the end." Indeed, such was the clients' thoroughness that, at Nunnerley's request, they prepared a catalogue of the Asian furniture they had found in Hong Kong and the European furniture they had inherited, enabling her to tighten the relationship between the rooms and the objects that stood in them.

Consider the living room, for exam-



ble, which is anchored by a pair of Chinese cabinets the couple found in Hong Kong. "Kevin and I fitted them very carefully into a wall that serves two purposes. It provides a dramatic frame to the dining room, and it balances the fireplace wall, which has its own strong anchor in the 19th-century mantel."

Even with these clever calculations, however, a Nunnerley interior is about more than deft placement and precise proportion. She is uninterested in making period re-creations. Her rooms are modern in the way the furniture is conceived and combined and in the way they confidently draw from various epochs: The mantel, for instance, acquires a sculptural quality when it is paired with a crisp 1940s mirror and a cluster of 1940s French vases. "Rooms that are all one thing or another," she says firmly, "are dead."

The much-used dining room further demonstrates the apartment's prevailing, and close, collaborative spirit: When





ABOVE AND RIGHT: "The master bedroom was configured to accommodate the bed," Nunnerley says. Matisse's *Nu Couché à la Coupe de Fruits*, 1926, has "a touch of Asian sensibility." Scalamandré plaid. Jim Thompson drapery and valance fabric. BELOW: The old and new layouts.

Before



1 MASTER BEDROOM
2 BEDROOM
3 BEDROOM
4 LIVING ROOM
5 DINING ROOM
6 KITCHEN
7 ENTRANCE HALL
8 STUDY
9 BEDROOM

After



1 MASTER BED
2 BEDROOM
3 LIBRARY
4 LIVING ROOM
5 DINING ROOM
E HALL
FAMILY ROOM
9 BEDROOM
10 BE

COURTESY SANDRA NUNNERLEY INC./LICHTEN CRAIG ARCHITE

Nunnerley saw the couple's striking 18 century yoke-back Chinese chairs, saw to it that the wainscoting was pitc high enough so that no horizontal would bisect their impeccably grap forms. This kind of subtly graceful nipulation of the vocabulary of int or design is a perfect example of v



lients turn to knowing professionals.

Noted for her sharply tailored interiors, Nunnerley recognizes when to leave well enough alone. The dramatic Chinese canopy bed required little embellishment, except perhaps for a well-chosen Matisse work on paper of—what else?—a nude in repose. The good-size entrance hall wanted little more than a graphic marble floor and a strong Baltic table. The husband's library, by contrast, needed to have its rich cabinetry arrayed with objects that could meet the woodwork in quality and presence—hence the collection of Ming ceramic equestrians that she helped her clients assemble.

Back to "understated elegance": Are those really the most apt words? "I'd say 'Zen,' myself, if it didn't suggest something more spartan than we ended up with here," Nunnerley observes. "How about 'marrying East with West'? Or 'refined tranquillity'? That summarizes the clients—and their apartment too." □

The Alluvian

Southern Hospitality Reinvents Itself in a Mississippi Hotel

Interior Architecture and Design by ForrestPerkins
Text by Jeff Turrentine/After Photography by Langdon Clay

ASK SOMEONE TO CITE AN exemplar of the "New South," and they're likely to point to a gleaming cosmopolis like Atlanta or Charlotte, where a new tradition of sophistication has merged with an older one of hospitality—and where some of the region's more ignominious traditions have been discarded. But the size of the city has nothing to do with its amenability to change. And the markers of that change aren't always apparent from cursory observation.







"All serious daring comes from within," noted the great Mississippi writer Eudora Welty in her 1984 memoir. Welty lived in Jackson but must have had plenty of occasions during her blessedly long life to travel to Greenwood, about 80 miles northwest. Greenwood is the sort of small southern city that honors its traditions, but it's also the site of a newly opened hotel, The Alluvian, whose daring Welty would have admired. Its sleekly contemporary design would be right at home in New York or San Francisco; the fact that it has

The architectural and interior design firm ForrestPerkins created The Alluvian, a hotel in Greenwood, Mississippi, by combining the former Hotel Irving with two adjoining properties (above left). ABOVE: Hotel Irving's original lobby. RIGHT: The new lobby lounge. Patterned drapery fabric, Osborne & Little; drapery sheer, Robert Allen. Banquette leather from Kravet. David Sutherland floor lamps.





RIGHT: The courtyard, accessible from Giardina's Restaurant, was achieved by removing the rear half of one of the existing buildings (below). The furniture is from Janus et Cie.



popped up in the heart of the Mississippi Delta is a sign that the New South ethos has spread beyond cities with boldface names to nearly all points on the southern map.

As a girl or a young woman passing through Greenwood, Welty, born in 1909, would certainly have recognized the Hotel Irving, the four-story red-brick structure that first opened its doors in 1917. In the 1930s and '40s she would have acknowledged it as one of the grandest hotels in town at the time. In the 1950s, when newfangled motels began sprouting up along the highway, she would have had to admit that it had lost much of its luster. If Welty had visited in the 1960s or '70s, she would have undoubtedly remarked on its slide into decrepitude, and her sharp eye would not have missed the poetic symmetry of its final role: as a rooming house inhabited primarily by elderly widows.

Eventually it was abandoned altogether. Then Fred Carl, Jr., the president and CEO of the Viking Range Corporation, based in Green-





The designers attempted to mimic the colors found on the alluvial plain: deep clarets, greens and browns.



wood, saw an opportunity to solve an aesthetic problem and a practical one at the same time. Every week Viking dealers from all over came to Greenwood to attend training sessions at the company's headquarters. Wouldn't it be great, he thought, to put them up someplace closer to the training facility than the motels by the highway? And wouldn't it be even better if that "someplace" was a brand-new hotel that could help cover the costs of hosting those dealers by generating its own revenues independently?

Carl bought the former Hotel Irving and two adjoining properties, the shells of a jewelry shop and a department store, then hired the architectural and interior design firm ForrestPerkins to set about making his idea into

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TOP: The fourth-floor lounge. Wood chairs, club chairs and sofa, Bernhardt; armchairs, Baker. Lamps, Boyd Lighting. Fire surround tiles, Ann Sacks. ABOVE: One of the hotel's 45 guest rooms.



A Legacy Continues

ALEXA HAMPTON BUILDS ON HER FATHER'S AESTHETIC

Interior Design by Alexa Hampton
Text by Steven M. L. Aronson
After Photography by Kim Sargent



"My job was to [illegible]ndate, renew and reanimate a u[illegible]ue space that had become somew[illegible]at fossilized and frozen in a stodgy [illegible]ldcentury torpor," designer Alexa Hampton (top) says of her renovation of a family's apartment in a 1912 McKim, Mead & White building in New York.

ABOVE AND RIGHT: Hampton removed earlier living room additions and installed paneling. At left is *Pierrot à la Lune*, 1939, by Georges Rouault; at right is Degas's 1896 *Danseuse Assis de Profio*. Clarence House sofa silk, chair damask and green pillow silk. Marvin Alexander sconces.







ampton strove for a "Neoclassical t contemporary" look for the cli- t, whose previous apartment was signed by her father, Mark. OPPO- TE: A Tang Dynasty horse is on a arble-topped chinoiserie cabinet ith ormolu mounts in the living om. Scalamandré drapery trim.

BELOW AND BOTTOM: "The library's built-in bookshelves were expanded," says Hampton. "I tried to make the room luxurious but not oppressive." The needlepoint chairs are Louis XV. Marvin Alexander sconces. Clarence House love seat fabric and trim and drapery taffeta and trim.



Scientists tell us that the genetic thread gets thinner as it winds along, but you'd never believe it to judge from the work of Mark Hampton's daughter Alexa. Upon the death of her father in 1998, she became president and head designer of Mark Hampton Inc., where she'd been working on and off since the age of 13, growing increasingly conversant in all the styles of design. In the past five years, upholding the standards Mark Hampton insisted on, she has decorated not only apartments and houses but a 150-foot yacht, a Gulfstream-4 jet and a Hispano-Suiza antique car. "A full transportation cycle," she laughs—then, filial to a fault, quickly amends herself, saying, "My father also did a private railway car."

When one of Mark Hampton's longtime clients found that he needed more room, what with preschool children and live-in staff, he went out and purchased a vast new Fifth Avenue apartment, and then he naturally turned to Alexa. "I knew she would understand from within what I had with Mark and what I wanted to achieve here," says the businessman, philanthropist, and art collector (as in Bonnard, Degas, Matisse, Pissarro, Renoir, Rodin and Rouault). "Something warm and comfortable, not grand and definitely not overwhelming."

To pull off something not overwhelming would be no mean feat, given the over-





RIGHT: "My design for the master bedroom was inspired by the Louis XV paneling put in by the original owner, almost a century ago," says Hampton, who added a Louis XV bench and commode. The mantel is 19th-century French. Old World Weavers chair silk. Stark carpet.

LEFT AND BELOW: After remedying what she calls an "idiosyncratic world beneath the walls," Hampton created an intimate master sitting room. Ancestral portraits accompany *The Malcolm Arabian*, 1825, by Ben Marshall. Brunschwig & Fils damask on chair in foreground.





whelming scale and scope of the apartment itself. Happily, Alexa Hampton sets great store by Edith Wharton's edict "no shouting where an undertone will do." She calmly, coolly and ever so confidently proceeded to renovate and decorate 15 rooms in a neo–Italian Renaissance palazzo facing The Metropolitan Museum of Art and Central Park (touted as a "multifamily house" when it was erected in 1912 by the august firm of McKim, Mead & White, the building did indeed offer apartments the size of town houses, and was able to attract as charter tenants the likes of a Vanderbilt, a Guggenheim, a U.S. senator, and a former New York governor and vice president of the United States).

"My wife told me she'd found the ideal apartment and that it was in such perfect condition we wouldn't even have to paint," the client sighs. "That was the first impression. Then every time we touched a wall, it fell apart. You see, there had been earlier, unfortunate renovations." Alexa Hampton fills in: "We wound up having to restore almost everything we decided to keep, plus we widened and raised the doors from the gallery to the three major public rooms, and we put in a lot of new mantels."

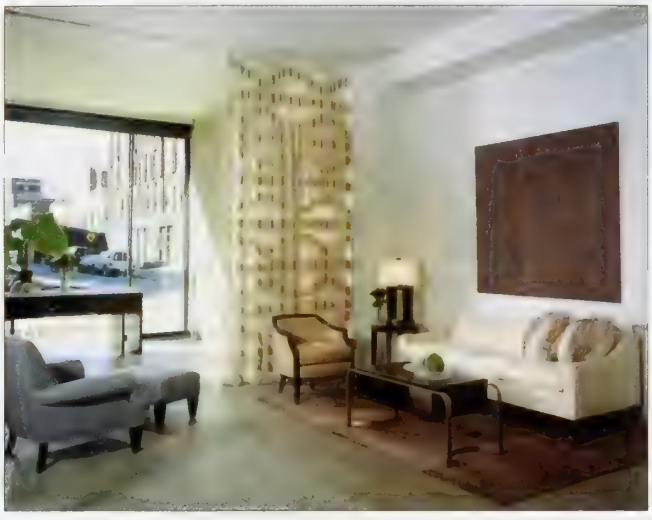
Hampton also replaced the gallery's small, square Jacobean oak wall panels (the client felt they were dark and oppressive, at the same time opting to retain the Jacobean-strapwork ceiling) with classic, Louis XVI–inspired paneling, which she then installed in all the rooms where

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Designers Discover Design

"I'm a modernist at heart," says Marinelli. "I respect the classics, but I'm not chained down by them."



Furniture by Design

After offering his furniture through showrooms for years, **Robert Marinelli** is taking matters into his own hands. The interior designer has opened a shop (above) in Manhattan's meatpacking district to showcase his collection of over 300 "classic modern" furnishings. "It's a very attractive shop," says **Melvin Dwork**, "and it's nice to take clients to." Marinelli, who designs and manufactures all of his furniture to exacting standards, found that "in other showrooms, it loses its impact." Each piece is handmade and customizable. "That's a big part of what we do. [illegible] my aesthetic but function as [illegible] needs to for the client."

Rober[illegible]
433 W. [illegible]
New York, [illegible]
212-414-0488



One solid piece of walnut forms the back of Marinelli's three-leg RHL dining chair.



A spacious 1940s building houses Foster-Gwin's antiques.

"The shop has a relaxed atmosphere. People can come in right off the golf course or dressed up for a party."

Reviving Napa



While taking some time off with his family in California's Napa Valley, antiques dealer Collier Gwin "was overwhelmed by the quality of the hotels and restaurants and homes, and very underwhelmed by the quality of places to go for art and antiques," he says. That soon changed. Gwin, who has sold to clients, including **Thomas Britt** and **Bruce Gregga**, in San Francisco for years, decided to set up shop for himself in the valley.

With Caribbean music piped through the space and 17th- and 18th-century French, Spanish and Italian antiques mingling with contemporary art from the John Berggruen Gallery, **Foster-Gwin** "is more of a destination," says Gwin. "It's a place for people to stop in and see what's new." **Kari Demond** has already stopped in, and others are sure to follow. □

Foster-Gwin
115 Main St.
St. Helena, CA 94574
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www.fostergwin.com

Old World Weavers

Lalita (right), from **Old World Weavers** (212-355-7186), is a wool embroidery on cotton handmade in India. Displaying traditional Indian patterns that are suggestive of figures of gods and goddesses, it is available in three color combinations, including scarlets and blues on black. *Garden Gate*, in the current collection, depicts a 19th-century garden scene in the style of a toile done on union cloth.



Interior Architecture and Design
by Ike Kligerman Barkley
Text by Philip Nobel
After Photography by Durston Saylor



Tribeca is one of those neighborhoods in New York City whose names indicate a history of change. Like SoHo, it takes its contrived, relatively newfound label from the geography of its borders—in this case, the loose "triangle below Canal" defined by that street to the north and by Broadway and the Hudson River on the long sides. Like SoHo, too—or Noho, Nolita, Dumbo and all the rest—the name was devised to mark the shift of the neighborhood away from industry and toward finer pursuits—art, shopping, living.

In the case of Tribeca, the

Joel Barkley (above, right, with partners Thomas A. Kligerman, center, and John Ike), of New York's Ike Kligerman Barkley Architects, turned a 3,600-square-foot former butter warehouse into a modern loft for a Tribeca family. The firm's Mia Jung did the interior design.

BELOW: A 12-inch-thick concrete floor had to be removed with a jackhammer. "It looked like the world's largest collection of moon rocks," Kligerman says. RIGHT: The living area has a felt rug and vintage Thonet Industries armchairs. Wool felt sofa fabric from Decorators Walk.



BEFORE PHOTOGRAPHY RON CASTEL, AND COURTESY IKE K...



Tribeca, Old and New

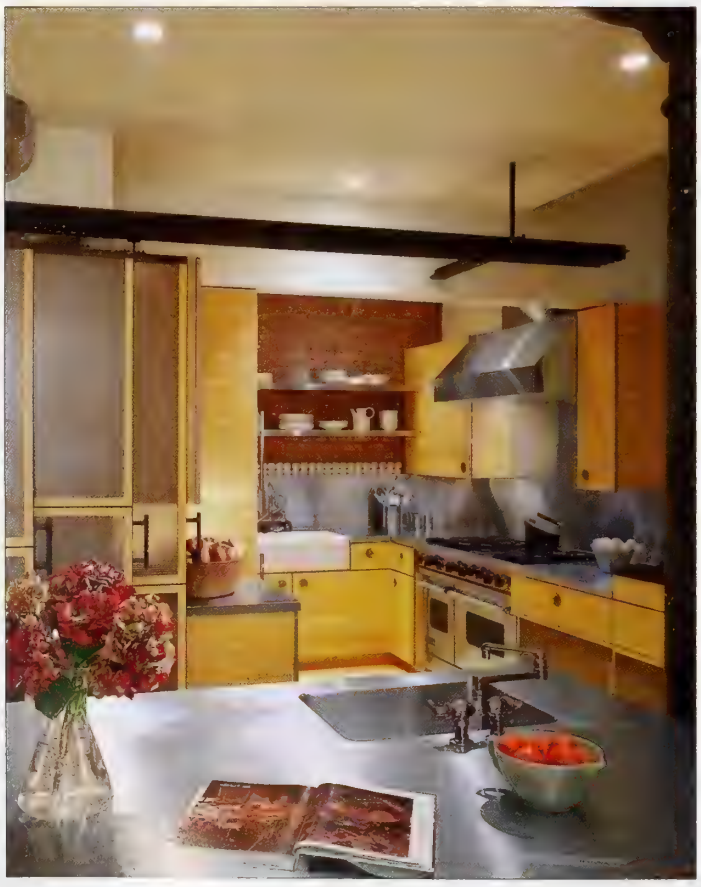
A NEW YORK LOFT EVOLVES WITH THE NEIGHBORHOOD AROUND IT







Barkley's goal was to create "an open, dramatic, dynamic construction that also held room for the warm, soft, comfortable, cozy." BELOW: The kitchen has bamboo cabinets and stainless-steel counters, shelves and backsplashes. Screens, left, help divide the area. Viking range and hood. RIGHT: A large raw space (above) was turned into a combined dining area, kitchen and living area. Beyond the 1955 Danish teak table hang plaster relief figures by Brenna Beirne. The flooring is "green" bamboo. "In 13 months you could grow what you'd need to replace it," Kligerman says.



posh area of lofts and lattes that has arisen there over the last 20 years first coexisted with and then replaced the Washington Market, the city's wholesale larder. When the last of the egg-and-cheese dealers decamped from Duane Street a few years ago, that phase of the neighborhood's life was definitively put to rest. But the built residue it left—the loading docks that line the Belgian-block-paved streets, the arch-punctured fortress warehouses in brick and stone—are still calling all the designerly shots.

The new home of John Curran and Kristen Frederickson, longtime Tribecans from a few blocks away, is a perfect statement about the area's palimpsest reinhabitation. Their 80-foot-deep three-bedroom loft apartment was designed by New York's Ike Kligerman Barkley

There is a kind of practical wit in evidence here that serves to synchronize the design with the ethic of the neighborhood.



rchitects, with Joel Barkley aking the lead. It manages to elebrate the guts of the old eighborhood without any enial that there is much to njoy about the new.

Before it was elevated to its present state, the second floor of this brick-fronted, cast-iron-boned building on an overlooked side street was used for decades as a butter warehouse. Then, during a brief interregnum in which the area was colonized as a down-market outpost of the nearby Wall Street business district, it served as an office for an insurance broker. It was at that time that the space suffered the indignity that would be the renovation's principal challenge to correct: the pouring of a 12-inch-deep concrete floor on top of the original wood one. It was duly jackhammered out at the start of construc-



tion—"We called it Beirut on the Hudson," Frederickson says—a move that won back the space's original 11-foot ceilings but presented, as these things always do, a new cascade of problems. Chief among these was the elevator, the primary entrance, which had been installed to the former height.

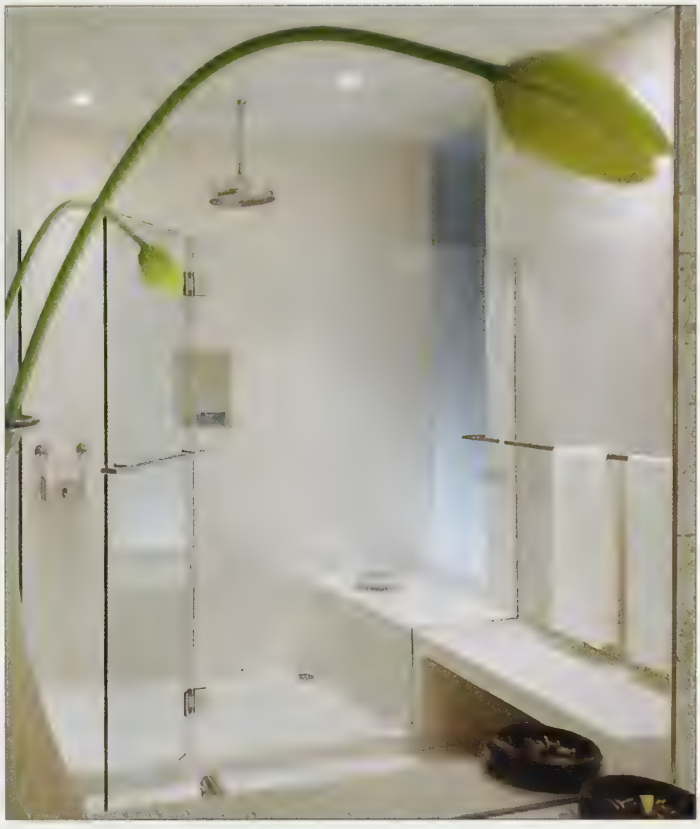
Ley and his clients—for whom he had previously designed a summer house in New Jersey, never built—arrived at a simple solution that recalls the evolution of the space. "It's kind of a sitcom entry, like on *The Mary Tyler Moore Show*," the architect says. Stepping out of the elevator, you find yourself on a mock concrete platform from which you can survey the L-shaped loft space at the heart of the apartment.

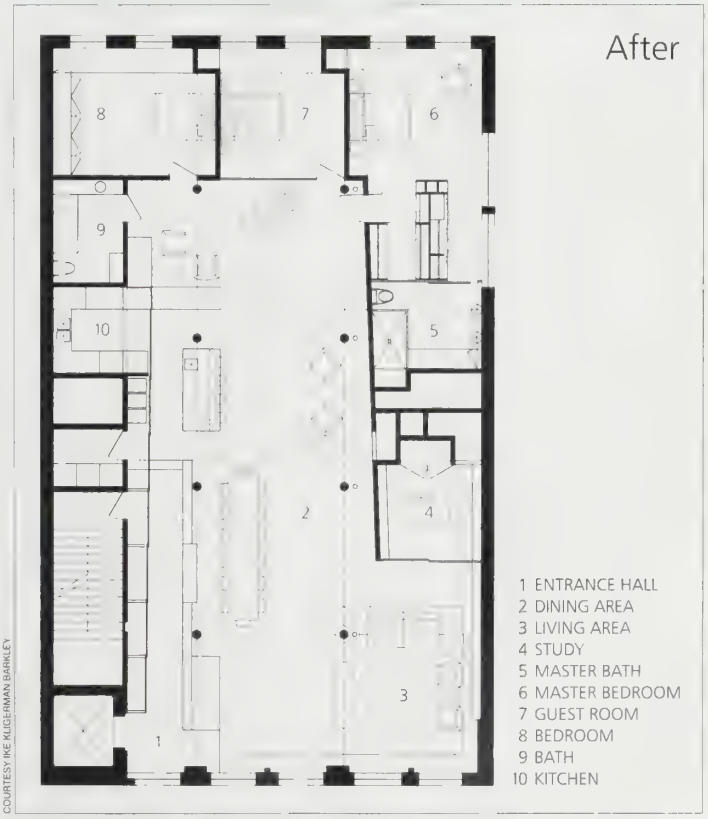
The living area, in the short leg of the L, is straigh



"It was a great way for Joel to explore that whole postindustrial vocabulary," Ike says of the project. LEFT: In the master bedroom, an 18th-century English oak chest sits before the original brick-and-stone wall. Above the bed are black-and-white photos taken of the figures in the living area.

RIGHT: A ceramic-tile bench and a stainless-steel towel bar in the master bath are bisected by the frameless glass shower wall. Randomly placed downlights echo similar ones elsewhere in the loft. BELOW RIGHT: As the floor plan indicates, the rooms are grouped around a central space.





COURTESY IKE KLIGERMAN BARKLEY

head, defined by a custom ench and sofa and a pair f vintage Thonet Industries rmchairs (the firm's Mia ung collaborated on the in- erior design) and lined with loor-to-ceiling zinc shelves that continue into the study, which lies beyond. (The bookshelves have made such an impression on their daughter's friends—her room, which is tucked into the opposite corner of the apartment, includes a wall-long stage complete with curtains—that they have gone home and reported to their parents that "Avery lives in a library.") The living area is prevented from appearing to float too much in the space by its thick felt rug and by one of the loft's handsome ornamented columns, which comes down to anchor one corner.

The intelligent play between old and new that defines the apartment is taken up in the materials used. The floors—replacing those misguided tons of choking concrete—are made of bamboo, that insurgent favorite of architects and interior designers, and the doors and cabinets throughout are veneered to match.

The effect of so much of this bright, fine-grained fiber is to divorce the new construction from the vestiges of the old—the columns, the deep beams that span the spaces, the exposed-brick walls (both painted and plain) and the braced joists that support the floor above.

There is also a kind of practical wit in evidence here that serves to synchronize the design with the ethic of the neighborhood—and to deflate pretension. For instance, where that column in the living area comes to ground, an ellipse has been cut through the rug; zippers radiating from it at the cardinal points provide a touch of ornamental detail, anchor the plain yet commodious furnishings and —not least—allowed the thing to lie around the column in

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In Living Color

VIBRANT INTERIORS WITH A TUSCAN ACCENT IN CALIFORNIA

Interior Design by The Wiseman Group/Text by Peter Haldeman
Before Photography by Jamie Hadley/After Photography by Tim Street-Porter





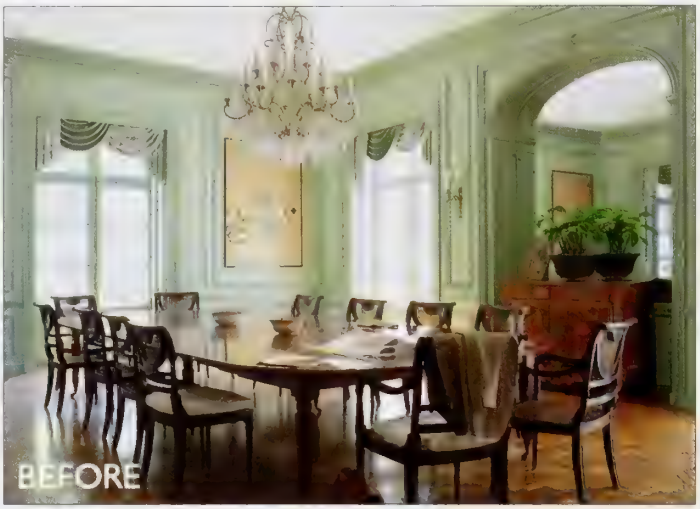


esigner Paul Vincent Wiseman, of he Wiseman Group, revamped the teriors of a couple's Tuscan-style sidence in Northern California. OP: The front entrance. OPPOSITE: 16th-century painting of Chinese tisans decorating porcelain hangs ove a desk in the living room.

ABOVE LEFT AND ABOVE RIGHT: Elsewhere in the living room, a 1997 untitled oil on paper by Robert Baribeau is now over the fireplace. The mixed-media work at right, *Compuerta Decolote*, 1994, is by Orlando Leyba. Ottoman silk from Scalamandré. Clarence House settee velvet.

He was a straight-arrow venture capitalist, a widower from New York who made his home—a spare, modern house enlivened with the occasional ikebana basket—in Northern California. She was an artist, a Puerto Rico–born divorcée who lived nearby in a Norman-style residence leaning toward tropical hues and majolica. Opposites attracted. Before long the two were shopping for a place to call their own. The first house they were shown was a grand Tuscan-style villa that sat at the end of a long driveway on three oak-studded acres. Though the place was big for them—they had seven children between them, but only one still lived at home—they were smitten.

The couple purchased the Tuscan villa 12 years ago. (This is one Before and After tale with a During.) They held their wedding reception at the house, whose classically proportioned rooms, laid out by Gardner Dailey in the 1930s, suited the occasion perfectly. When they returned from their honeymoon, however, both husband and wife realized that the place required a little attention. It h recently served as a decorat show house, and some of t vestiges were annoying. little too much sponge pai ing," says the wife, diploma cally. "It didn't have that gre



LEFT AND BELOW: "The dining ro was so large, it was difficult to ma it feel intimate," says Wiseman. "T first find was the table, which esta lished the scale of the room." Blac and-gold-lacquered table by windo Kentshire Galleries. Houlès tass on Regency-style chairs.

OPPOSITE LEFT AND OPPOSITE BE LOW: Wiseman (opposite right) us columns to separate the library fr the media room. *Still Life* by J. Al Potter is above the fireplace. The oil at right, *Protestant*, 1956, is by Elaine de Kooning. The sofa che nille is from Brunschwig & Fils.



ling of a country house Italy. I wanted something at had a little drama with- t looking like a set from ne wild opera."

After noticing that his name s attached to virtually every house interior they admired, the couple got in touch with Paul Vincent Wiseman, a San Francisco–based interior designer who knows his drama from his opera. Which is not to say that this job was a simple one. "I don't do houses for people," explains the designer, "I do houses with people." And the people, in this case, stretched his, and his former associate Douglas J. Durkin's, talents. "If he'd had his way, he'd have everything beige and black. And she told me, 'When you shop for me, put on a headset with salsa music.'"

A Latin beat may or may not have fueled Wiseman's first undertaking, the decoration of the sitting room off the entrance hall; the room's faux-tortoise moldings and lacquered and mother-of-pearl-inlaid furniture do have lots of zip. The entrance leads to a gallery that runs the length of the house, bookended by the living and dining rooms. The husband convinced the wife that his pair of 18th-century Japanese screens were just the ticket for the dining room. The wife, spurred by a tiny red flower in the corner of one of the screens, chose red lacquer for the









walls, and Wiseman had them trimmed with gold-leafed molding. Substantial pieces like a carved giltwood chandelier and a Chinese black-and-gold-lacquered center table anchor the large room.

Some time later the wife presented Wiseman with a picture of the entrance hall of the Duke and Duchess of Windsor's Paris house—and Wiseman gave the wife a gilt-bronze-and-*faux-marbre* staircase. Another source of inspiration was "a really snazzy apartment in New York" th the wife had visited; its "col and wonderful drapes and kinds of things that seem to be acquired while travelin gave rise to the living roo Wiseman used an old r

LEFT AND BELOW: The master be room. "Warm apricot and yellow tones were used to create a mood that's neither too masculine or to feminine," says the designer. The bed was designed by Wiseman. Ou er bed-hanging fabric, Bergamo. Stark geometric-pattern carpet.





Ushak rug and split up the room (the same size as the dining room) into three cozy seating areas. He set off the contemporary paintings that the husband and wife both love with butter-yellow walls and a cosmopolitan mingling of French, Italian and Chinese antiques.

If it sounds as if the wife was getting the upper hand at this point, she was. No hard feelings, though. "If one person wants yellow and the other wants beige," acknowledges the husband, "you meet in the middle and end up with muddy brown." Husband, designer and house (with its stately dimensions) together tempered the wife's penchant for vivid color. The apricot

LEFT AND BELOW: Wiseman paired a chaise longue, with Clarence House fabrics and Houlès fringe, and an Italian Baroque silk-embroidered screen in a sitting area of the master bedroom. "I'm not a minimalist, so I wanted to inspire a feeling of *wow*," says the designer.









"I wanted something that had a little di a without looking like some wild ra," says the wife.

LEFT AND ABOVE: The rear of the house looks out to a courtyard. Susan Edwards Ogle was the landscape architect. "We repainted the exterior to reflect a more Italian feeling," says Wiseman. The patio furniture is from Michael Taylor, with Old World Weavers fabric.

tones of the master bedroom, for instance, are warm and silky—a mellow backdrop to its Bessarabian rug and selection of Neoclassical pieces.

The husband's zone, not surprisingly, is the subdued library. "The library," Wiseman says, "is the one room we completely redid. It had been one huge room with green wallpaper. We added a fireplace and antiqued-pine paneling and divided the space with columns into a home theater and his home office." The library was the most recent project, but it won't be the last. "It's not over yet," says the husband. "I call it the eight-year lightning campaign."

"A house is something that evolves," his other half parries—and it's hard to argue with that. Indoors and out the couple entertain often, from fund-raisers to family events. "We celebrate Christmas and Hanukkah, Passover and Easter," says the wife. "It's definitely a home, very loved by all of us."

A happy ending? Not exactly; not yet. Wiseman will soon be putting the final touches on a spacious Balinese-style house the couple have built in Hawaii. "It'll be largely decorated when we move in," says the husband, "but my wife will be sticking things in there until we're both pushing up daisies." □



Lewis Mittman 2224 Metropolitan Dining Side
Designed by Tom Charnock



Lewis Mittman 2126 Premont Dining Table

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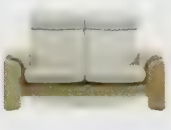
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DESIGN EXHIBIT—73C

tinued from page 143

re" from his 2003 Paris show "cele-ated the view" by creating a serene me for its contemplation.

There is never a false or florid ges-re to the work of Stephen Sills and nes Huniford. Their wedge-shaped aster bedroom has the charm of a incely bower as steeped in freshness a citrus grove. A Flemish tapestry be-nd a camelback sofa upholstered in le green satin mirrors the foliage of e park below. Fluted panels of silk nctuate the walls of glass like the lumns of a classical loggia. A Louis VI bed of limed wood, an abstract ulpture by Joel Shapiro and mod-nist-inspired chairs and lamps from e partners' Dwellings collection all are the uncommon denominator of e firm's grander commissions: man-rin restraint.

Despite the title of the exhibition—Rooms with a View of Central Park"—ne of the most glamorous spaces in partment 73C didn't have a window nd wasn't a room. It was a narrow cor-dor of closets that zigzagged past harles Allem's sybaritic bath on its ay to the master bedroom. Samuel otero must have been channeling our naginary bachelor as he recast this promising sartorial inglenook as is dressing room": a sensuous lair ith suede walls and a leather ceiling, leather-bound runner secured with onze-toned studs, an ingeniously fit-d bureau/grooming station of steel nd wood with a valet mount, and a wall closets concealed behind sliding pan-s of witty trompe l'oeil murals that epict the interiors of a dandy's fastidi-usly organized armoire. "I wanted to nticipate 'the owner's' daily needs," otero says, "but I also wanted him—nd me—to have fun. That, in part, is ne purpose of a designer showcase. You ave the opportunity to solve a spatial uzzle, play with textures, revel in ex-eriments, splurge on materials and nerge fantasy with function."

A dazzled visitor to the show plum-neting nearly 1,000 feet back to earth n the high-speed elevator had just nough time for a final reflection on the pectacle of so much virtuosity: An ndless vista is a desirable luxury, but reatness in design begins and ends ith an inspired point of view. □

YOUR OWN BEST CLIENT

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for dressing on the dressing room," he says. "I like dressing rooms that are separate from bedrooms."

At one end of the apartment is a guest/sitting room, opulently upholstered in deep brown cashmere. "It's a bit extravagant, but the nap is just so luxurious that it won out over merino," Jordan says. In every room he tore out the old radiator covers and replaced them with front panels of vertical wood slats.

Jordan and McCarthy have been collecting art for 25 years. More wall space for their art was close to the top of their wish list for the new apartment. The walls of every room are covered with oils, gouaches, drawings and lithographs, and sculptures are to be found on most tables, cabinets and travertine radiator tops. The entrance hall is a stunning art gallery. "In order to provide an axis from the green of the living room to the blue and the brown of the bedrooms, I decided the hall would best be clad in aluminum leaf," Jordan says. "It's applied in four-inch squares, just as gold leaf is, then it's burnished, and finally it's glazed to tone it down."

The couple prefer to spend weekends in Chicago. Their previous apartment was on the first floor and was dark. "We felt light-deprived and really didn't want to stay at home during

> "When you're the client, you can indulge all of your own prejudices," says Jordan.

the day," says the designer. "Here we're happy to be home because of the light and the vistas."

When Jordan moved to his new residence, his office was two blocks away. The building in which the firm was located was sold, and in 2003 Gregga Jordan Smieszny leased space on the first floor of the building to which he had relocated. "My office is right under the northwest corner of the living room," Jordan says. "I walk down the back stairs, and I'm at work. I got almost everything I wanted when I moved in, and now I also have the ideal commute." □

TRIBECA, OLD AND NEW

continued from page 203

the first place. Downlights in the one dropped ceiling—necessary to hide the ventilation ducts and pipes of the apartment above—are scattered without pattern in what Barkley calls a "constellation." From the master bedroom, a window at pillow level gives a view out onto the living area. (In one wall there is a low portal that lets the cats, one friendly, three retiring, get to their hidden backstage loo.)

In the kitchen, there is a glass-front refrigerator—Frederickson, an art historian who owns a gallery nearby, says

> The bright, fine-grained bamboo divorces the new construction from the vestiges of the old.

that "curating" the exposed comestibles is her secret obsession—and a large porcelain sink that strikes one of the few off notes in this carefully conceived home.

"All I wanted was a white farmhouse sink and a place for my books," Frederickson explains. Her husband also got his own design hiccup approved: The door to the master bedroom, which continues up a few feet past the rest, breaks a datum that is established by the honeycomb-filled plastic panel walls and reinforced in the hanging of two series art pieces. That this request was granted to Curran, a financier on the tallish side, speaks volumes about the useful lack of ideology that drove Barkley's design process and that gives the apartment such an unpretentious feel. "It was my birthday present," Curran says, smiling.

The smile is well deserved. When he first saw the derelict floor of the aging building that would become the family's home, he says he thought to himself, "Let's just leave now. This is never going to happen." Barkley counters with a more positive spin: "It was just a blank canvas." But Frederickson, who knows a thing or two about that particular metaphor, gets the last word. "No," she says. "It was a horrible, dirty, disgusting canvas." □

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imagination at work

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reality. Two things gave Carl confidence in his choice. One was that ForrestPerkins had been designing hotels for over 20 years and could count among its successes such commissions as Denver's Brown Palace and Washington, D.C.'s Willard hotel. The other was that the firm's two principals understood the South. Interior designer Deborah Lloyd Forrest had lived and worked in Dallas for many years; architect Stephen Perkins grew up in the Mississippi town of Natchez and graduated from Ole Miss.

After a reconnaissance mission to Boston and New York, where they took notes on some of Carl's favorite boutique hotels, the pair returned to Greenwood and got to work. "The biggest challenge was taking three completely different buildings that were of three completely different natures and combining them into one," says Perkins. Working with architect E. Bowden "Skip" Wyatt, he achieved an integrated whole by adding two floors to the Stein's jewelry store building, matching its height to the Irving's, and one floor to the old Deloach department store, atop which he placed the terrace where guests have their breakfast.

The unrelenting, inescapable sun has long been a trope of delta blues lyrics; Perkins explains that the upside, as far as he and Forrest were concerned, was that the buildings' original fenestrations admitted an abundance of natural light most big-city hotels would envy. The effect of light on the land would become a motif for Forrest's interior design, which attempted to mimic the colors found on the alluvial plain: the deep clarets of the fertile soil, the vegetative greens and browns and purples that dazzle briefly as the evening sun descends over a cotton field. "With all of the light coming in through the windows, we needed the palette to be strong but subdued," she says. "Surfaces had to absorb more sunlight than they reflected."

A fountain courtyard was fashioned by carving out the rear of the Stei jewelry store, providing an enchanti view for half the hotel's guest roon but more significantly providing reli from that bluesman's bane. "We we sort of upholding a southern traditi by including a courtyard patio," sa Perkins. "It's a cool, shaded place peop can duck into on a hot summer day."

Off the patio is Giardina's, The All vian's restaurant. Perkins can recall vi iting restaurants in the delta as a chi that featured private "booths"—real just wooden partitions with a curtain f a doorway. "You could close the curta and hit an electric buzzer to call yo

> The fact that The Alluvian has popped up in the heart of the Mississippi Delta is a sign that the New South ethos has spread.

waiter," he remembers. "It was a hol over from Prohibition. Nobody coul see what you were doing inside. The even had a booth set aside for discre liaisons, and the people inside it wer not officially there if anyone cam around asking for them."

He and Forrest honored the memor by outfitting Giardina's with 14 suc booths, which can accommodate partie from two to 20. A drapery of green ve vet enforces privacy, and each booth ha its own buzzer, just like in the old days

An unerring sense of hospitality what makes The Alluvian a distinctl southern hotel, despite its untradition décor and its inspiration in the boutiqu hotels of the urban Northeast. "I wa checking out of the hotel the other da and a woman was checking out beside m She had three bags full of bed pillows. Sh had loved them so much that she was ask ing the hotel to sell them to her so sh could take them home for her own bed.

Did The Alluvian honor her request Of course it did, says Forrest. "The Sout has always been all about graciousness." □

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...tinued from page 194

...e original paneling had been stripped ... fiddled with. To dress up the gal-...y's windows, having already glazed ... walls the color of seafoam, she had ...orizontal-ribbed rice-silk draperies ...ade with a self-ruffle on the bottom ...at has the luxe look of a ball gown, ...d gilt poles on the top that, along with ...e myriad chandeliers and sconces, ...t to mention the brass window-and-...or hardware, make the 40-foot-long ...om sparkle. "Hardware is jewelry," ...e maintains.

Most of the antique furniture in the ...artment had been bought at auction ...r the client in the mid-1990s by Mark ...ampton. "Some very fine pieces, Louis ...V and Louis XVI," the client says, in-...cating chairs, benches, chests, con-...les and commodes of unsurpassable ...ace and form. They have all now ...und their consummate setting. "We ...rtainly didn't have to throw a lot of ...ditional furniture at this apartment," ...exa Hampton says. "The rooms are ...ry strong architecturally, and when ...oms have good bones, they don't need ...ot of makeup."

The living room, library and dining ...om were all glazed the same chaste ...f-white, for continuity and flow. "We ...dn't want to slap on a color that would ... distracting," she explains. "The mold-...gs cast such nice shadows, it would ...ve been a pity for any of that delicacy ... be lost." She installed mirror within ...e framework of the windows to bounce ...e view of the Met around the three ...oms. The living room she saw fit to ...ozify," which she did by restricting its ...or plan to two seating areas, each ...chored by a scroll-arm sofa of her ...vn design.

The library, balanced between two ...ge rectangles, is a small oval, and ...ampton had bookcases built to curve ...ith its walls—"In a space this size, you ...n't have things jutting out." Over the ...ur bookcases and the three doors (as ...ll as over the living and dining room ...ors) runs a metal grillwork frieze that she sees as functioning "again, like jewelry." She had two tufted love seats made in a concave shape and covered in powder-blue cotton velvet. "Everything in the library is wood-colored, which that nice pale blue relieves," she says, also explaining that "we needed a couple of skirted pieces to give warmth and to break up all the silhouettes, because the room has an awful lot of legs—the two needlepoint Louis XV chairs, the pedestal table, the Regency desk chair, the Louis XV desk...."

Hampton "rejiggered" the back of the apartment to create, among other things, two expansive master baths. For the wife's, she used a surfeit of Blue Cielo marble, laying out the patterns herself to simulate waves; for the husband's, Light Emperador marble, framed by oak flourishes. For the master sitting room she designed columns with gilt capitals and bases, and threw in some signature grillwork "for an exciting little punch of metal" in an otherwise deliberately subdued room.

The design for the master bedroom was prompted by its exquisite Louis XV oak paneling, purchased by the apartment's first tenants nearly a century ago on what was then called the Continent. Both the mantel and the in-the-manner-of-Boucher overdoors are original to the room as well. Hampton designed the romantic bed with its carved oak crown and icy-peach-silk-upholstered headboard, bed hangings and bed skirt. The draperies are taffeta, and icy peach, too; the wife, who Hampton insists was "very involved in all color and fabric selections," had requested that their heading be smocked —a detail the designer deems "a huge success, as it echoes the grillwork overdoors throughout."

Of all the deeply reposeful, perfectly balanced rooms in his far-flung apartment, the client can only gratefully say: "It turned out just the way we hoped it would, and that's the acid test. Alexa is a true daughter of her father." □

"When rooms have good bones, they don't need a lot of makeup," says Alexa Hampton.

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93 • Renaissance Carpets & Tapestries, Inc. The premier source of European carpets, tapestries, modern and Oriental weavings. A multitude of textures and colorways. Fax for a to-the-trade catalog, (212) 696-4248.

94 • Stanton Carpet. Exclusive luxury designs, from the high-styled Wilton patterns and sisals to printed carpets and area rugs. Visit www.stantoncarpet.com or call (888) 809-2989.

95 • Stark Carpet. Catalog contains many of the company's designs and colorways, including fabric and furniture. Available to designers and architects for $10, circle (#95).

96-97 • Tufenkian Carpets. Catalogs include carpet and scenic photography while describing James Tufenkian's Necessarily Ethical Economic Development business philosophy. Visit www.tufenkiancarpets.com to order the full-line catalog, $20 (#96), or The Armenian catalog, $30 (#97).

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113 • Doris Leslie Blau. In October 2003, Doris Leslie Blau added important furniture and decorative art pieces to the collection, including pieces by designers such as Gio Ponti, Fontana Arte, Borsani and others.

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117 • George Smith. Manufacturers and retailers of hand-made English upholstered furniture. Seventy classic furniture designs and an exclusive range of fabrics. Free catalog. www.georgesmith.com

118 • Giati Designs. The finest teak and cast-metal furniture designs by Mark Singer. Market umbrellas and French-milled fabrics are featured in our free 40-page color brochure. Visit www.giati.com or call (805) 965-6535.

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120 • Greenbaum Interiors. Preview uncommon designs and vast selections of heirloom-quality furniture, fine art and antiques, lighting, carpeting, accessories and highly imaginative design services. www.greenbauminteriors.com

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123 • Henredon Furniture. In Concert—unmistakable contemporary furniture...dressed up with stone, metal and gleaming glass, finished in a casually elegant champagne and deep, dark chocolate. Bedroom, dining room and occasional. $15.

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172 • Viking Range Corp. Offering a complete line of ultra-premium kitchen equipment, including cooking, ventilation, refrigeration and cleanup products as well as outdoor products. Visit www.vikingrange.com or call (888) 845-4641.

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190 • New York School of Interior Design. Catalog describes the 75 courses and workshops, MFA, BFA and AAS programs offered by New York's only fully accredited, degree-granting college wholly devoted to interior design.

191 • Sharp Electronics Corporation. Introducing Sunvista solar energy systems from Sharp®. The more enlightened home energy choice, from the world's leading manufacturer of solar panels. www.sharpusa.com/solar

192 • Turnberry Place. The Place to Live in Las Vegas. Luxurious 1-, 2-, 3-, 4- bedroom and penthouse condominiums. Created by Turnberry Associates, the people who wrote the book on private club lifestyles. Visit www.turnberryplace.com.

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512-472-4980
www.dcarch.com

Emily Summers Design
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214-871-9669

MARIETTE HIMES GOMEZ
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Timothy Bryant Architect
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Samuel Botero
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HOW TO BE YOUR OWN BEST CLIENT

Pages 146–153

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TAILOR-MADE IN MANHATTAN

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STYLEWORTHY *IL CIGNO*

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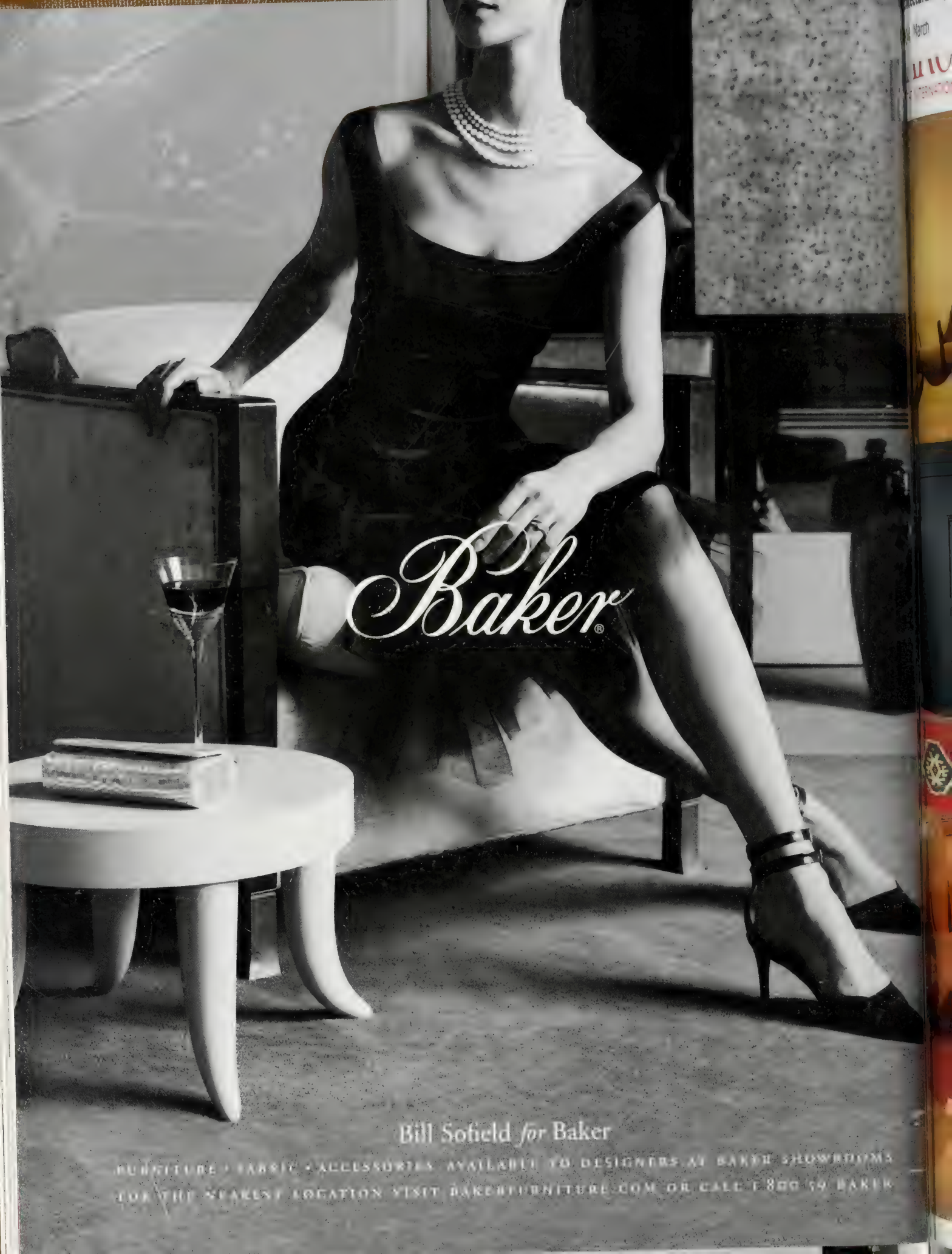
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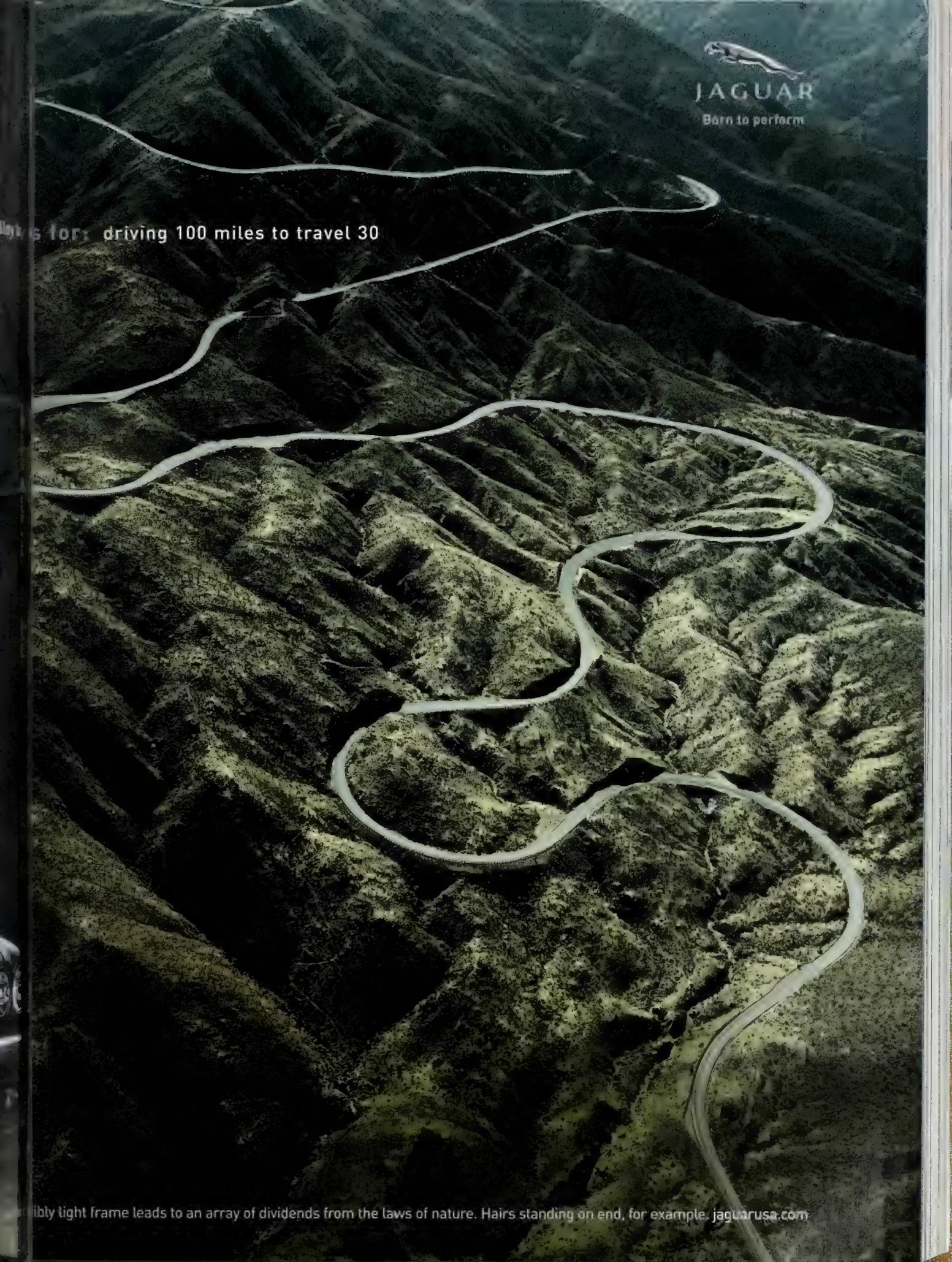
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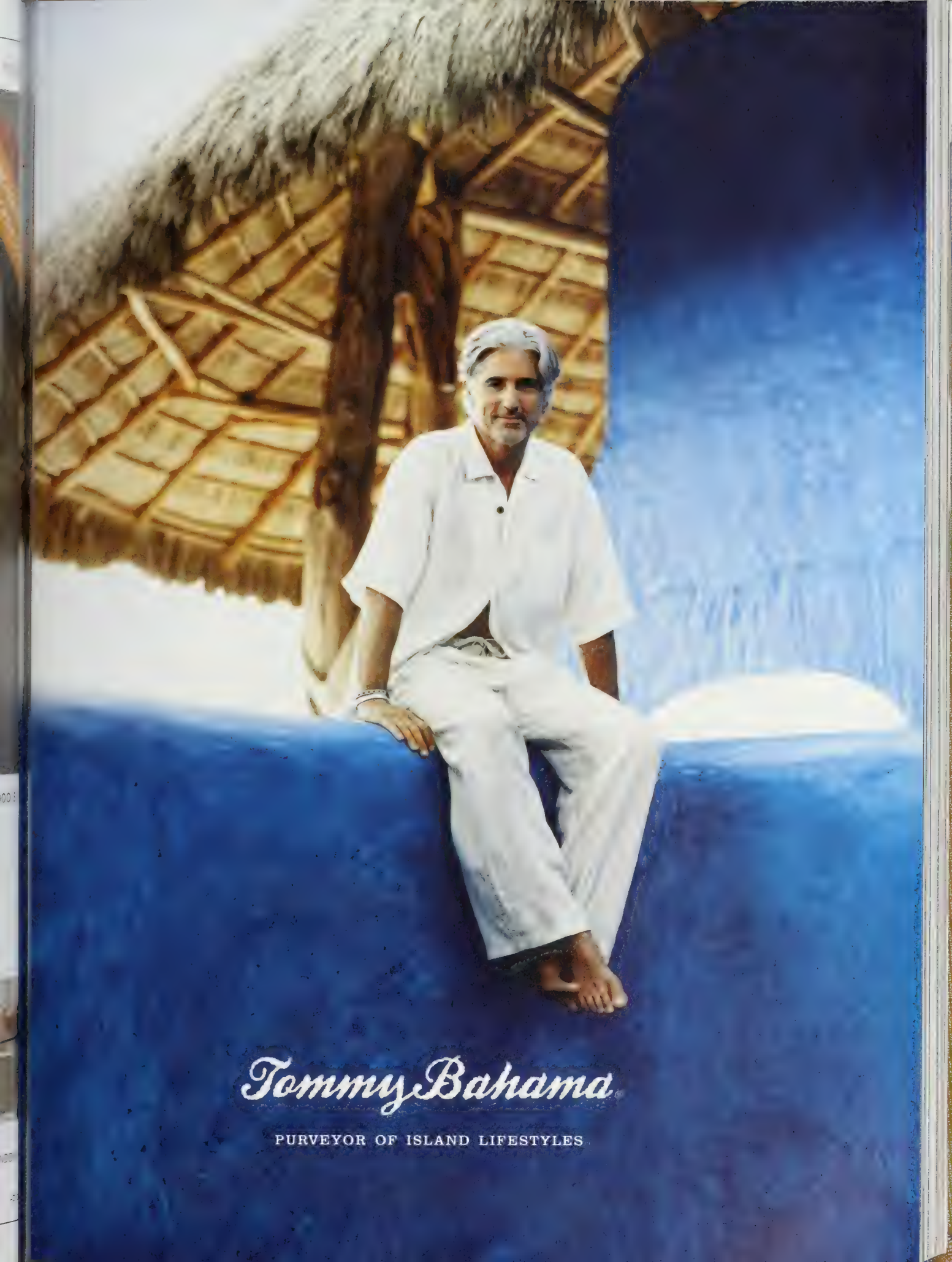
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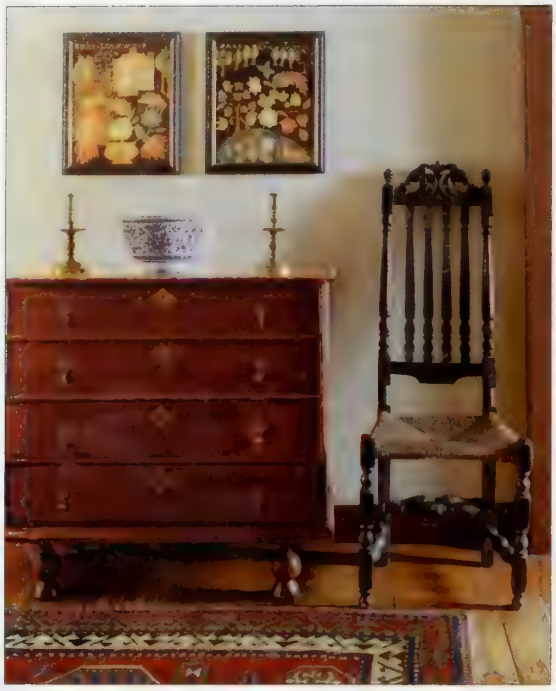
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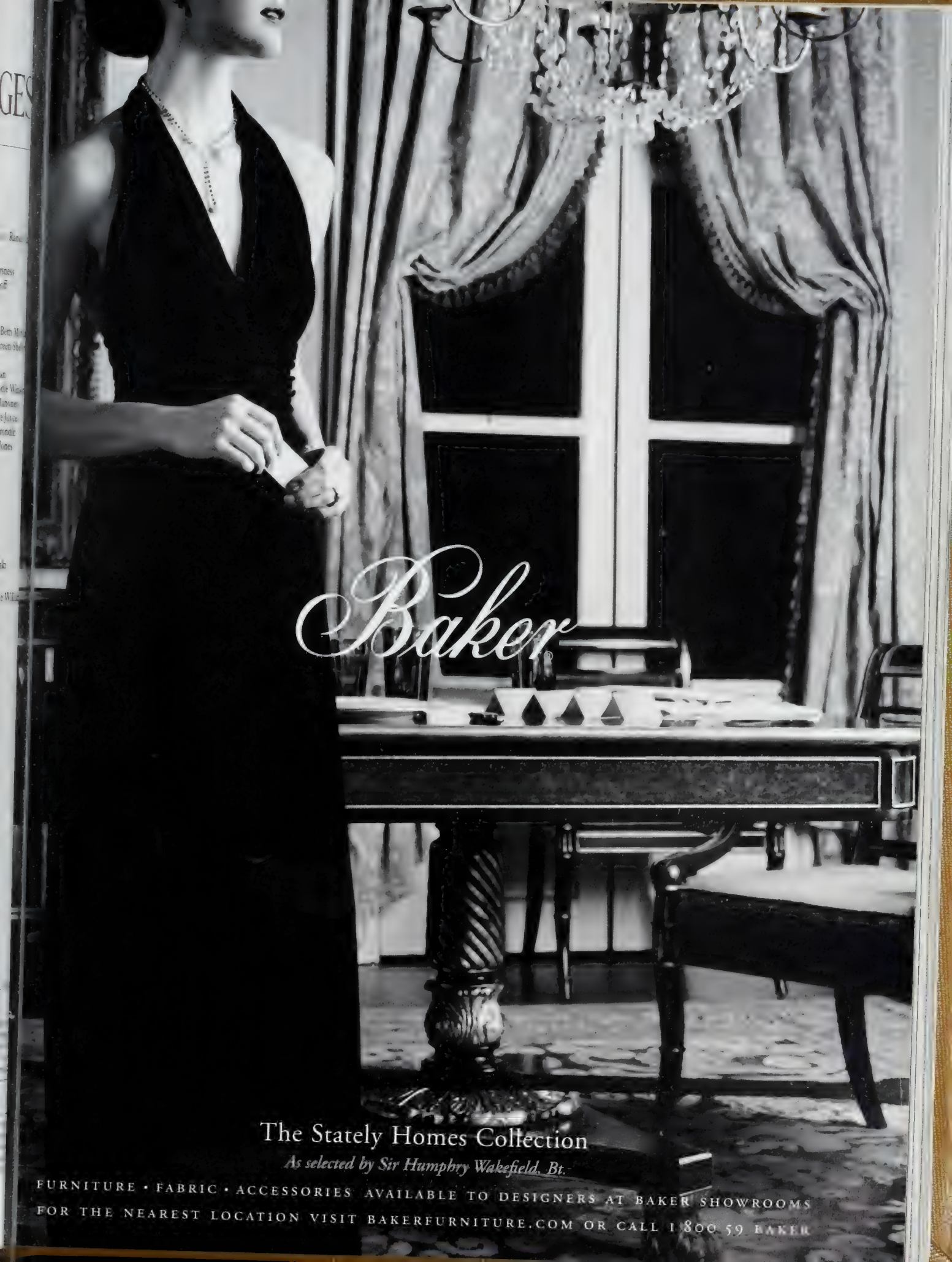
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The splendid "Rooms with a View of Central Park" at Time Warner Center is the ultimate in high-in-the-sky luxe living ("*Architectural Digest*'s First and Only Design Exhibit by Top *AD* Decorators," February 2004). The jewel in the crown is Matthew White's powder room, with its nine Indian-style mirrors, which combine glamorous exoticism with thrilling simplicity.

—Davie Lerner
New York, New York

TRANSCENDENTAL DECORATION

Your articles never cease to amaze me. In "Disappearing Act" (January 2004) you have unlocked a rare and marvelous depiction of imagination based on a residence literally built within nature's true composition. To enhance the beauty of nature by means of human creation was, I thought, impossible. However, I've just been proven wrong. Stand proud.

Calvin A. Bensch II
Avon, Connecticut

SETTLING THE SCORE

Thank you for the article "Decorator by the Hour" (December 2003). I've been trying to convince my interior designer friend that there is software for trying out the look of a room, and the DCOTA part of the article mentions it.

Anita Allison
Irvine, California

BEGUILING GEMS

The December issue, as usual, is filled with beautiful things. The most captivating item for me, however, is not the drop-dead-gorgeous homes and accessories but Nicholas Varney's Cardinalis brooch ("Jewels by Design"). It's the most interesting and creative piece of jewelry I've ever seen—a real work of art. And I think it can be mine when I mortgage the farm, sell the cars, win the lottery and resort to piracy on the high seas. I appreciate the fact that even though architecture is the name of your game (and you play it so well), you include all things beautiful in your magazine. From jewelry to perfume to automobiles to linens and, of course, design and form—it's all there. *Architectural Digest* is definitely my kind of magazine.

Jane Wilcoxson
Hartselle, Alabama

REPRESENTING NEW ZEALAND

I read with interest your article on th set designs for the movie *The Last Samur* (November 2003). However, as our ow news coverage was to note, we provin cials were very disappointed that yo made no mention that these creativ ities and the film were primarily made i the New Zealand province of Taranak situated on the west coast of the Nort Island. Otherwise, as ever, your inter esting coverage was much appreciated.

A. G. Plimmer
Taranaki, New Zealand

COVERING NEW GROUND

I'm sure it wasn't without risk that yo included the AD Style section in th December 2003 issue. How-tos? Talk o frugal budgets? Purse strings? Neve from *Architectural Digest*! But what a success. You have broken through th "if you have to ask, you can't afford it barrier, with the style, grace, quality an panache that are very much what we ex pect from your publication. To me, th best measure of success is that each fea ture in AD Style could have appeared without apology or explanation, any where between your covers. Congratu lations on this wonderfully informative beautifully conceived section. It wa worth the risk, every (pinched) penny More, please.

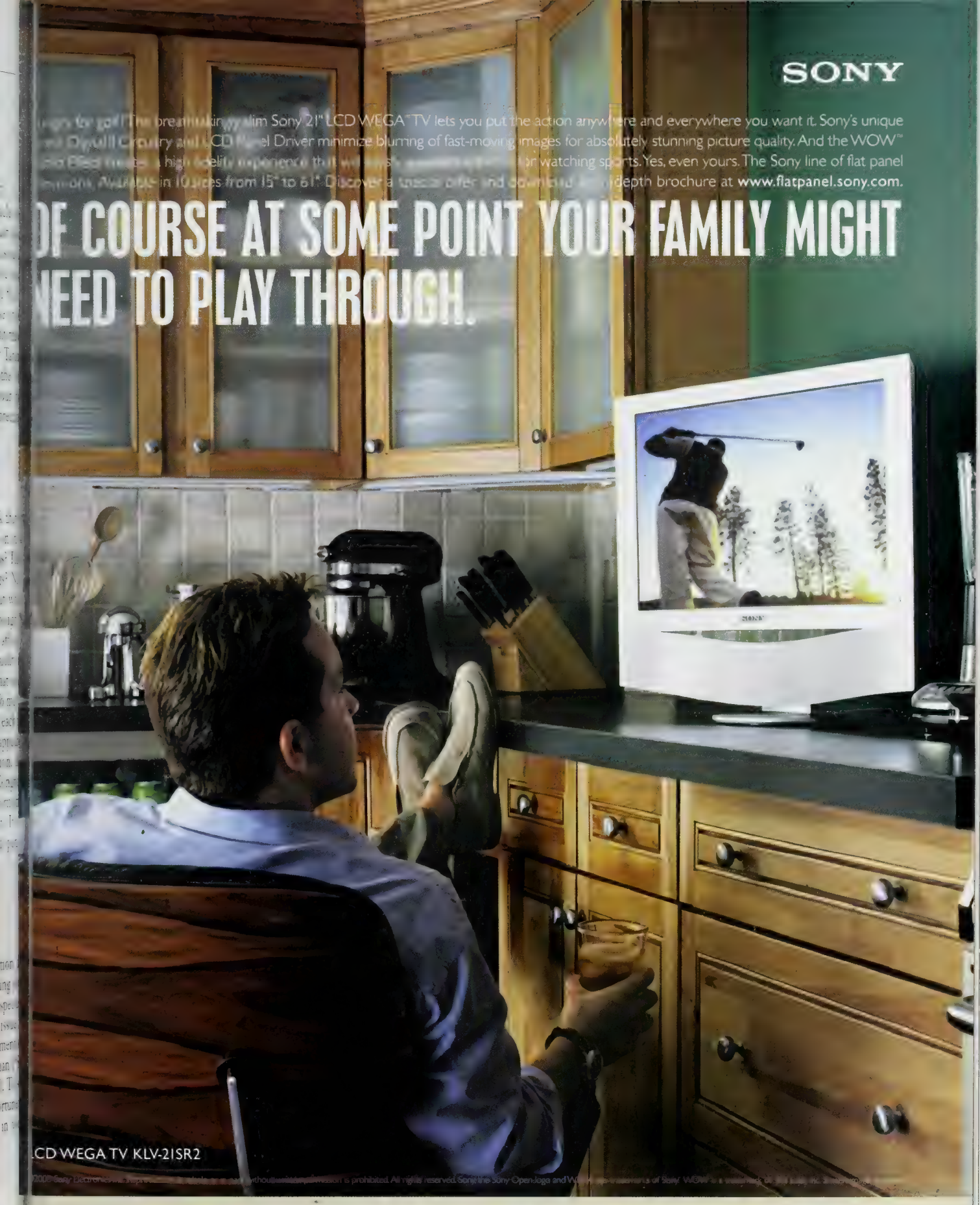
Patrick J. Hamilton
New York, New York

EYE ON SET DESIGN

As a young aspiring production de signer, I look forward to reading you magazine each month. I was especially excited to see the November issue, i which you featured one of my mentors production designer Jon Hutman ("Se Design: *Something's Gotta Give*"). To see someone I have had the good fortune to work with, and also admire, in you magazine is truly gratifying.

James Wardell
Oak Park, California

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048
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Once upon a time on a beautiful tropical island in the Pacific, a man built a huge house on many, many oceanfront acres. Not a McMansion, it was quite good architecturally. We asked one of our very senior contributing writers to interview the man and write the article, which he did brilliantly. It was a very personal story in which there were a number of quotes from the owner about how much he loved the island and the house and how much he looked forward to spending many years there. It was a fine article, the photographs were wonderful, and it, along with the entire issue, was about to be sent to our printer when a real estate broker from the island called our office to ask for advance copies. He explained that those copies would help him sell the estate, which was a hush-hush listing with the firm at an asking price of many, many millions of dollars. We very much dislike being used to sell someone's real estate. Especially, in this case, with such an underhanded maneuver. The owner knew before the photography, before the interview, that our feature would perhaps help him achieve the multimillion-dollar sale of his estate. At the last possible moment we pulled the story before it went to press. Aloha.

***Paige Rense**, Editor-in-Chief*



MARY E. NICHOLS ("George Lucas at Skywalker Ranch," page 128; "Hotels: Mauna Lani Bay," page 118). "What amazed me most was the sheer scope of the property," Mary E. Nichols says of George Lucas's Northern California Skywalker Ranch. "The house is almost the smallest thing there." The *Architectural Digest* contributing photographer adds that she was impressed with "how low-key and normal everyone seemed to be—all those Academy Award winners having breakfast with us." Nichols also turned her lens to the Mauna Lani Bay Hotel and Bungalows. "We always worry about sunsets and weather in tropical locations. We got color in the sky on one night, and we were grateful for that. Tropical locations are wonderful, but you must remind yourself that you're there to work."

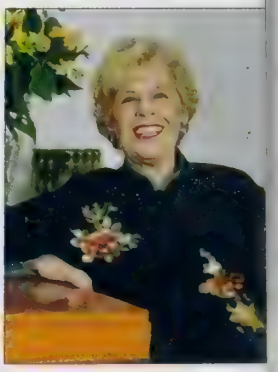


CHRISTOPHER PETKANAS (
Personal Space," page 144). "I
every thinking man's dream
own a *hôtel particulier* in t
Marais," says contributing writ
Christopher Petkanas, who co
ers designer Juan Pablo Mol
neux's residence in the Hôt
Claude Passart in Paris. "Th
most spectacular *hôtel particuli*
are there, and the sense of hi
tory is overwhelming." He oug
to know—he once lived on
blocks away in the Hôtel de Bri
villiers. "In the early '80s an order of priests still lived in the buildin
I had a barbecue in the courtyard, not having been told that you don
have barbecues in an 18th-century building." Molyneux shares a cour
yard too and, not surprisingly, has led the effort to redesign it. "He cou
teously tried to involve his neighbors, but they all said, 'No, you do it.'

JEFF TURRENTINE ("Set Design: *Cold Mountain*," page 80; "Two-Part Harmony," page 160). Jeff Turrentine found that production designer Dante Ferretti and interior designer Karin Blake share a talent for "seeing the hidden design map." Ferretti "made an incredible set of North Carolina in Romania for *Cold Mountain*," says Turrentine, who has written for *The New York Times* and the *Los Angeles Times*. "Blake can mix cutting-edge art with a rooster weathervane, and it's perfect."



ANNE EDWARDS ("Historic Architecture: The Art of Déco" page 94). Even before seeing Napier, New Zealand, a city rebuilt in Art Déco style after a 1931 earthquake, "I had an emotional attachment to it," says biographer Anne Edwards, who grew up in earthquake-prone Los Angeles. When Edwards—a self-professed "Art Déco freak"—did visit, she says, "I felt as though I'd been through a time machine." Her latest book is *The Reagans: Portrait of a Marriage*.



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Back to Basics

A Massachusetts Couple Combine Simple Tastes with a Love of Antiques

Architectural Design by Kendall Associates/Text by Penelope Rowlands/Photography by Richard Mandelkorn

OF THE MANY FATES that can befall an early American house, one of the most dreaded must be what one owner refers to, with a shudder, as being "Victorianized." And he should know. His once resplendently simple 18th-century farmhouse, located in a town on Boston's South Shore, had been renovated in 1864; since then it had brazenly masqueraded as something else. Inside, it felt cluttered, with heavy molding and ornate doors. On the outside it had an entirely different persona. "It had been turned into a Greek Revival house," according to William Lowell Kendall, of Kendall Associates in Westport, Massachusetts, a firm that specializes in both restoring and replicating early American buildings. "It had been painted white. They'd even lowered the windows to accommodate a frieze above them." Not to mention having added a Greek Revival entranceway.

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Avid antiques collectors, the owners of a circa 1780 Cape Cod house near Boston furnished their common room with a 1743 chest of drawers and a William and Mary chair.



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Pair of Liberty torcheres in cast iron. Each classically robed figure stands atop a plinth base with a lighted torch in one hand. Signed Mathurin Moreau, they originally graced one of the Rothchild homes outside Paris.
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LEFT: "It needed to be brought back to its authentic form," architectural designer William Lowell Kendall says of the house, which he worked on with his wife, Jeanne. ABOVE: In the common room is the 1665–85 Governor Hinckley cradle.



ABOVE: A Queen Anne highboy with its original paint stands in the kitchen near circa 1740 chairs made by Little Compton, Rhode Island's Brown family.

continued from page 36

As it was first conceived, back in the 18th century, "the house was plain and kind of simple," the husband says. "It's basically a country home. It was not a high-style house." Which may be why an earlier owner had decided to bring on the bells and whistles. But for its current residents, the structure's beauty lay elsewhere—in the very simplicity of its original design.

From the time they bought their place, almost 40 years ago, the couple had dreamed of restoring it to its original state. They began slowly—and affordably—effecting minor changes, proceeding from room to room. At the same time, working closely with dealer Peter Eaton, of Newburyport, Massachusetts, they began amassing an impressive collection of early Amer-

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your computer.
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a friendship.

The owners sought a showcase for their period pieces. "We wanted to put them in the right setting," says the husband.



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ican furnishings. "We've become more and more fascinated with early finishes and early things," the husband says. Gradually, they narrowed their focus to the late 1600s and early 1700s, and their holdings feature such unique pieces as a joined cradle from that period, one of two of its type known to have survived and the only one in private hands.

Unrepentant perfectionists, with a shared passion for early New England houses, both Kendall and his clients looked to the structure itself for clues to its restoration. After removing its entranceway, they found an earlier doorway with stepped pilasters—"a rare feature in small New England houses," Kendall points out—which they meticulously refurbished. Other found bits and pieces included a segment of heavy window molding that was copied and used to frame each opening. The windows themselves were raised almost a foot. "They're in their original position," says Kendall, who's an architectural designer and who collaborated on the project with his wife, Jeanne, a specialist in American antiques and interiors. "They sit up in the corners as they did in the 18th century." The house's doors, though, were brought down about eight inches to their original height of about six feet four inches. ("I bump my head, but I don't mind," says the husband.)

A few years later the owners again enlisted Kendall's help. They'd just put in a swimming pool—a distinctly non–early American touch—and were hoping for a poolhouse, or at least a changing room. In addition, they longed for a showcase for their period pieces: "We wanted to put them in the right setting," the husband explains. In a flash of inspiration, the owners and Kendall decided to seek out a house from the 1600s, move it to the property and put it to work as a combined poolhouse, guest quarters and private museum. "I began to look around New England," Kendall recalls. "But there wasn't anything good enough. I said,

continued on page 44

Dutch delft plates, circa 1630, are arrayed on a William and Mary highboy in the master bedroom. A butterfly-hinged slant-top Bible box is set atop a late-17th-century table.

Meaningful conversation is back.

You might ask, "Was it ever gone?" We think so. It became yet another casualty of our over-accelerated lives. The "e-discussion" replaced the "we" discussion. Reality TV became a surrogate for discussing our own realities. But the backlash has begun. In those rare moments of self-reflection, we acknowledge our need for human interaction – the kind that forms a deeper connection with a father, a husband, a sister, a friend. It's these conversations that ground us, that bond us, that open our minds. So come on. Leave the paper unread and the e-mail unopened. They'll still be there in the morning. It's time to reconnect with the people that matter most.



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'Let's build a reproduction but make it as authentic as it can be.'"

Kendall and his clients embarked on a labor of love, visiting every 17th-century house in the region they could find, usually with tape measure in hand. They seized on each detail, measuring it, analyzing it, committing it to memory. "We really did it together, coming up with the concept," Kendall reports. "We were trying to replicate something from about 1680." They ultimately based the exterior design on the Jethro Coffin House on Nantucket, the oldest—and probably the most famous—structure on that island. "It had that saltbox look, with a lean-to on the back," Kendall recalls.



LEFT: A North Shore dresser in the den contains colorful pieces of Massachusetts and New Hampshire redware and English slipware. The butter churn was made in Hingham, Massachusetts.

the original timbers. We us the specific tools needed get those marks." Similar when the clapboards we added, the builders made th just a bit irregular, for authe ticity's sake. "The house h to be carefully proportion and had to be absolutely rig based on fact, not fictio" Thus, the summer beam a girts are molded and dec rated and end with a lamb tongue and diamond st

continued on page 6



Tirelessly, they hashed out philosophical differences. Should a reproduction house, made with modern tools, reflect what Kendall calls "the chatter of the plane," the tiny ripples that tools can form as they move across wood? Or should it be as smooth and unblemished as modern methods [illegible] Kendall held out for the former approach, and the owners soon came around. "We had the frame made very carefully," the designer says, "paying attention to the way the tools made the marks on

ABOVE: A replica of a 1680 house was constructed on the property. RIGHT: A document box sits on a 17th-century chest. The armchair by the table is attributed to Ephraim Tinkham I, of Plymouth, Massachusetts.



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of DEVIZES

continued from page 44

which he explains is "the classic deco- tion of the period."

The distinctive diamond-paned w- dows were copied from a 17th-cen- ry specimen, complete with handma- glass, that was discovered in the c- lar beneath the husband's brothe- house—a miraculous find. "There a- only a handful of such windows in N- England; that's the rarity of it," Kend- says. Locating someone with the e- pertise to reproduce it was a challen- so they turned to Providence—qu- literally—for guidance: "We had t- glass made at the Rhode Island Scho- of Design."

The difference between the inte- ors of the houses—both the origi- one and its newer, yet stylistically o- er, neighbor—is a question of nuanc- In neither residence does modern l- intrude overtly. But what a differen- a century makes. In the 18th-cent- ry structure, where the couple resi- such pieces as the common room's ba- ister-back armchair, made in abo- 1720, tend to be in harmony with t- house's age and are put to daily u- While such items may look strict - modern eyes, a visit to the adjace-

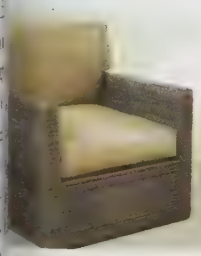
William Kendall looked to the structure itself for clues to its restoration

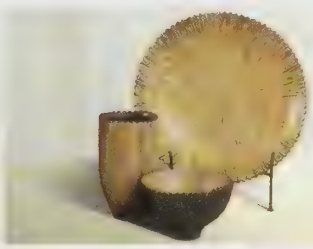
two-room "1680 house," as the ow- ers refer to it, reveals them to be dow- right ornate in comparison with tho- that came before.

Guests who come to stay in the sma- er house must feel that they've arriv- at a bed-and-breakfast of the most ra- efied kind. The main room there - warmly austere, its palette—indee- its very atmosphere—drawn from t- restrained-looking, scarcely ornamen- ed pieces it contains. (The owners d- the interior design in both hous- themselves.) "Time spent within the- walls is its own reward," the hu- band says, with an economy of wor- that's pure New England. "We appr- ciate it," he adds. "It's the way v- wanted it done." □

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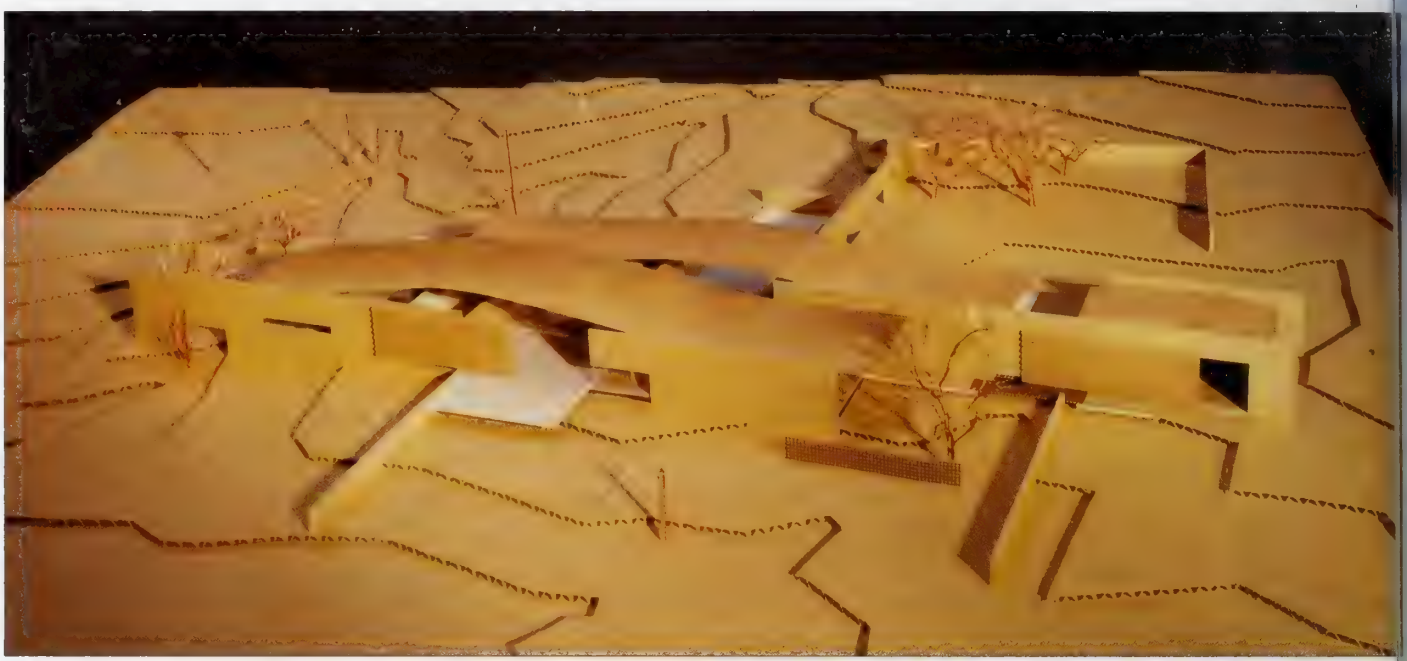
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The Architecture of Found Objects

A Desert Site Inspires Relevant Materials and Forms

Architecture by Richard + Bauer/Text by Philip Nobel/Photography by Robert Reck



In the sun-battered desert, you can't go too far wrong with concrete block and rusting steel. And among inhabited deserts in the United States, it doesn't get much sunnier than on the battered fringes of Scottsdale, Arizona. Those materials take on a crispness there that they often lack in the wetter, darker, moodier places—places where their deployment has so often given them a bad name. But when they are deftly handled and basking in the right kind of glare—as they would have been in the unbuilt Waveform house by Richard + Bauer, of Phoenix—you really can't ask architecture for much more.

As that enthusiastic decorator Frank Lloyd Wright realized when he built his Taliesin West nearby, in an environment as stark as this desert, he that does the most with the least prevails. "It's a found-object aesthetic," says James Richard, the architect in this architect-and-interior-designer partnership. "Like the rusty cans and nails you find on the desert floor."



Above: Floating metal roofs were designed by Richard + Bauer for a concrete, steel and glass house in Scottsdale, Arizona. Left: The structure had to fit between two arroyos.

As the models show—all we have, alas, as the house fell victim to its neighbors' misplaced fear of the new—it is a study in restraint. There is only one structural idea at work here: a series of concrete walls raising up twin roofs of rolled steel against

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"You're only aware of a sixth sense when you're at one with yourself."



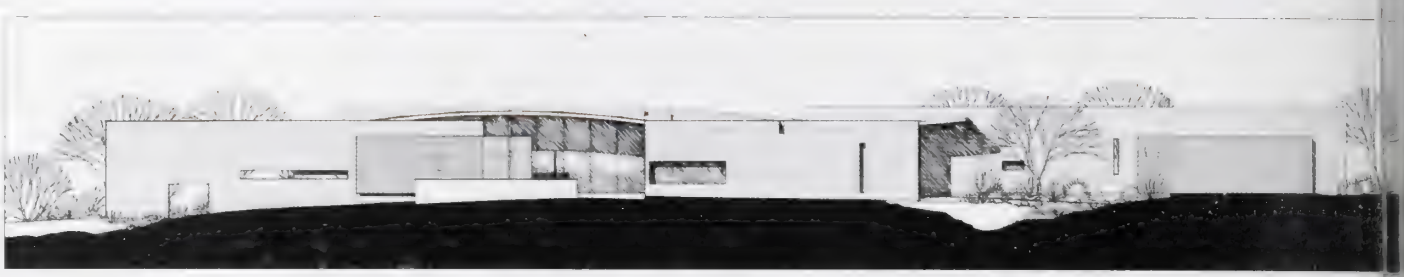
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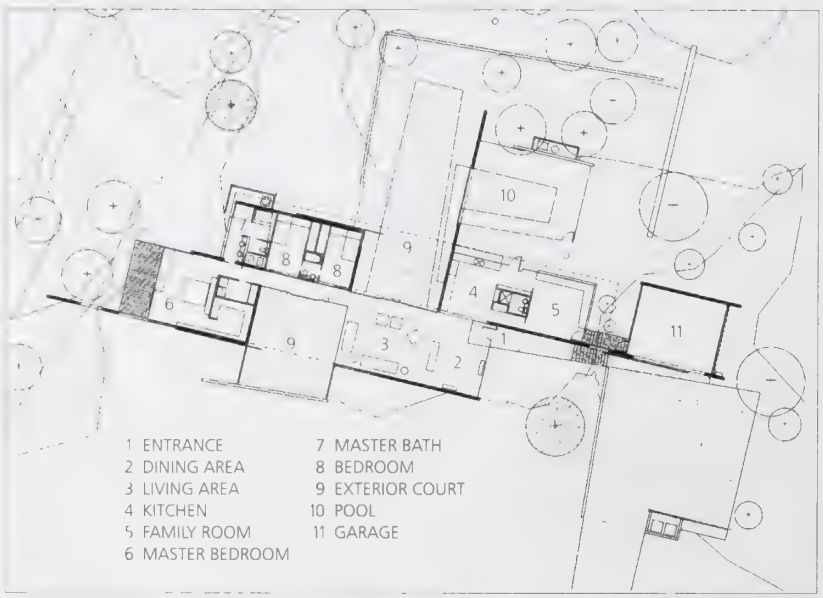


continued from page 48

the sun. Other walls open and close in response to the functional and expressive requirements of each room, also opening to fit between the two arroyos that cross the gently sloping lot.

The roofs, meanwhile, are not merely picturesque; they roll with a purpose. Because one member of the couple for which it was designed uses a wheelchair, the plan was laid out on a single, uninterrupted level. To break up what might have been a deadening expanse, the team split the plan into two long bars (one more or less private, the other public), and the roofs come in low over the three bedrooms, arc high—trapping a pocket of cooler air over the living and dining areas—and kick up in places to guide the eye to this or that dry, distant objective: northeast to the McDowell range and the peak of Tom's Thumb, southwest to the lights of Phoenix.

The careful framing of views—Richard calls it "editing the landscape"—was also a response to the much less well-adapted houses on the surrounding acre-and-a-half lots. In a written description of the project, the architect gingerly refers to those structures as "conspicuous houses of wood frame/stucco construction," but for our purposes, to simplify, let's just call them Taco Bell casas on the hillside. "We looked at some of the adjacent homes



Above: The south
evation shows seve
of the house's mov
glass walls and retr
able steel panels th
would allow for int
action with the site
Left: The floor pla

Below: The kitche
and family room wo
open to the play ya
and mountain views
the northeast. Cler
story windows were
planned for the chil
dren's rooms, at rig



when we first started working," Richard explains. "And they had these 16-foot ceilings. Add to that the height of a truss, and some of these one-story houses can be 25 feet high." At that height—well above the scattered palo verde trees (the green gray of which would have been taken for the tinting of the concrete walls)—the other houses fight their sites. "They begin to rise out of the desert," he says. "We were looking for something much more in tune."

In the procession through the house, that land-loving instinct would have been made very clear. From th
garage, sheltered by an e
tension of one of the lo
roofs, visitors would cro
the narrower of the two a
royos on a steel-grate bridg
providing a view through t
some of the vegetation mal
ing do in the dry bed. Track

continued on page 5



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continued from page 50

ing along one of the long, defin walls would take them in a few step the front door, intended to be a piv hinged wood panel, stained a des poppy yellow and set in an adjoin wall of glass. Entering, they would f themselves compressed under a lov moment in the sine-wave undulatio of the roof, drawing them in, presu ably, to the higher, lighter reaches the living area.

That area was conceived—for r sons great and small—as an exercise the kind of indoor-outdoor living t architects everywhere covet and t those in places like Scottsdale may ac ally attempt. Three sides of the spa would have been framed in floor-t ceiling walls of sliding-glass panels, t of which could open completely—r to the hardscrabble desert beyond b to two large courts notched into t bars and sheltered under the continuo roofs. Sliding perforated steel panels the façades could close these spaces needed—to prevent the family's t young children from potentially da gerous herpetological discoveries a to temper the raging sun.

In the end, the house was not bui though it met the demands of the su division's codes to achieve, Richard sa "an appropriate fit with the desert," t

The roofs kick up in place to guide the eye to this o that distant objective.

means by which it did so invited resi tance. But if there is ever a popular i terest in matching building types to t climates in which they appear, the ide in the Waveform house certainly off a more promising course than repu posing a kind of construction—woo frame, punched windows, peaked roofs that was evolved to match the dour a of much wetter places back East.

"I think all of us architects have a fa tasy of developing a model," Richa says. "This was supposed to be a prot type for an affordable home in this c mate." And so it is; architects—an more importantly, clients—take note.

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Designers Discover Design

Our Editors Present Designers' Favorite Sources

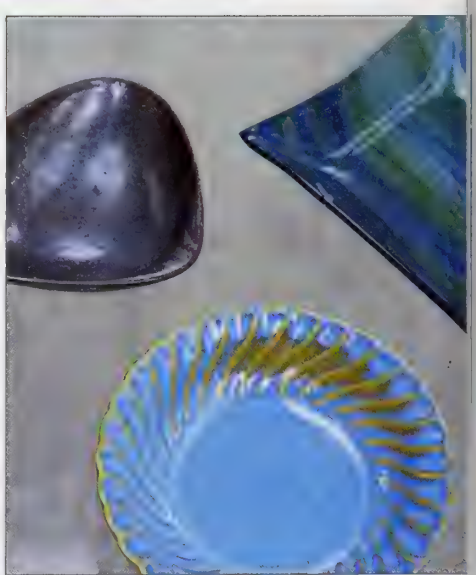


Left, Greg Jordan in his new Los Angeles shop, which carries antiques and his signature collections of furniture and accessories, including vibrant glass dishes, below.

From Coast to Coast

At last New York–based designer **Greg Jordan** has succumbed to the gentle pressure of his West Coast clients and opened **Greg Jordan New York**—in Los Angeles. The shop, which holds his offices upstairs, displays Jordan's signature lines of furniture, lighting, raku pottery and "quality of life" accessories, such as cashmere throws. Contemporary art hangs on the walls, one of which is covered in a hemp fabric from Le Gracieux, a line he represents. Antiques he picks up are shown with a twist; a white-painted House of Jansen sofa is upholstered in lipstick-red leather. "It's about presenting old things in a new and modern way," he says.

Greg Jordan New York
8450 Melrose Pl.
Los Angeles, CA 90069
323-653-0526





A brightly colored 1905–10 chair from Prague, offered at Miguel Saco Gallery



A New York Find

Miguel Saco has a handle on 20th-century furniture. Between his restoration workshop (above), where the period is a focus, and his gallery, it's literally a one-stop shop. "His restoration work is impeccable, and I enjoy his eye as a dealer," says client **Carl D'Aquino**. With Saco, who originally trained as a sculptor and has worked for the Spanish government assembling art collections and restoring Madrid's royal palace, "you're in the hands of an excellent craftsman," says D'Aquino.

Miguel Saco Restoration and Miguel Saco Gallery
37 E. 18th St., New York, NY 10003
212-777-5460; www.miguelsaco.com



Osborne & Little

Pullman

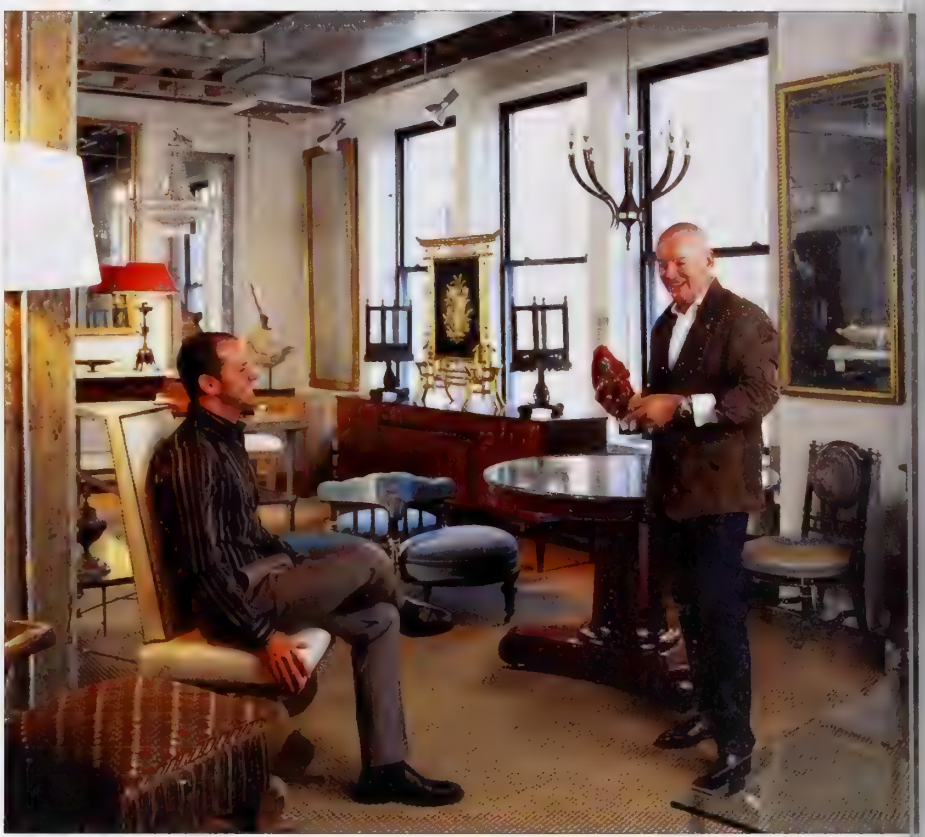
Woven circles in *Pullman*, right, from the Barouche Collection at Osborne & Little (212-751-3333), suggest the thundering wheels and plush seats of old Pullman cars.

Designers Discover Design

A Fresh Perspective

I like quirky things from different periods that complement each other," shop owner **John Norwood** says of his design aesthetic. On trips to Europe he selects 18th- and 19th-century Spanish, Italian and French antiques, such as a worktable with a "massive" marble top that caught the eye of **Juan Montoya**, and displays them next to 20th-century objects, like a Paul Evans burl walnut buffet, and accessories (below). "You never know what you're going to find here because my tastes are so broad," says Norwood.

John Norwood Antiques
306 E. 61st St.
New York, NY 10021
212-755-7878



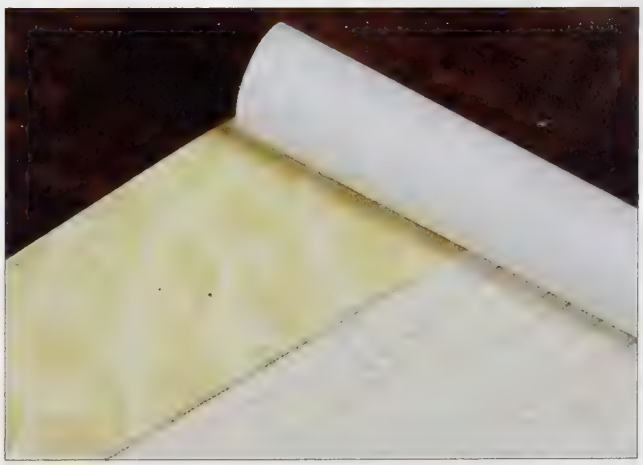


"His shop is worth visiting because he always has something new and unexpected," Juan Montoya says of John Norwood.

Above, Juan Montoy right, and John Nor wood discuss a 19th century coral specim at Norwood's shop.

Vinyl Renaissance

Design was the driving force behind **Koroseal Studios'** (800-828-4556) vinyl wallcoverings when Anya Larkin and Evans & Brown were brought in as founding designers to create two lines, of which **Paul Vincent Wiseman** has become a fan. Larkin, who had made wallpapers and fabrics (such as those in Mary McFadden's collections) in the past, was influenced by Japanese designs for her patterns, while Mark Evans and Charley Brown drew on their background in decorative painting for theirs, which include *Cut Crystal* (right, with Larkin's *Japanese Plaid*, right).



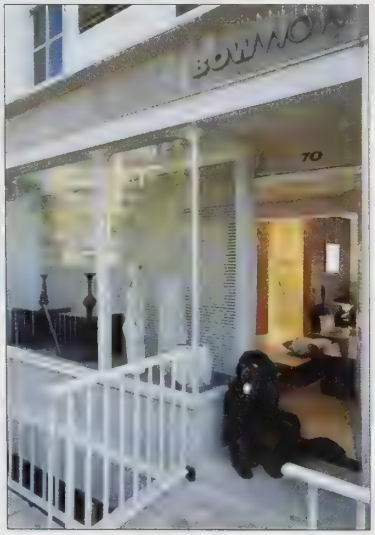


The Swivel low table, in bronze, at London's Bowwow

Modern English

Soon after Ahmed Sidki received his degree in architecture from University College London, he decided he didn't really want to be an architect. "'Most architects would love to design furniture for their spaces," he says, and that's what he turned to. **Bowwow**, his shop in London's Notting Hill, showcases his "deceptively simple and understated" pieces made from hardwoods, reclaimed timber, bronze and stainless steel. His designs, like the Sculpted Curved benches and the Mortise and Tenon dining set (below right), are created with "a kind of honesty and purity about them." Sidki also does custom work for clients, including **Emily Todhunter** and **Kate Earle**.

Bowwow
70 Princedale Rd.
London W11 4NL
44-20-7792-8532
www.bowwow.co.uk





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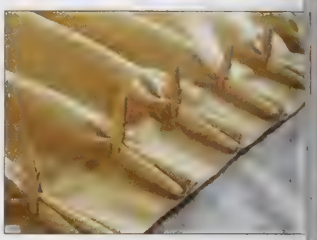
The Artistry of Draperies

Sherrie Horner was living with her family in an old house in England when she decided to try making draperies for it. "It piqued my curiosity," says Horner, whose sewing experience had stopped with clothing. "I enjoyed it a great deal more—the scale was more comfortable."

Horner then dedicated herself to learning all she could about the craft—visiting historic houses in England, consulting with others who became mentors—and eventually opened her own workshop. **Horner & Company**, in San Francisco, specializes in draperies and soft furnishings. "She's the couturier of curtains," says **Suzanne Tucker** (left, with Horner, right). To the trade.

Horner & Company
699 Monterey Blvd.
San Francisco, CA 94127
415-564-2385
www.hornerandcompany.com





Preparing a manipulated ribbon trim, top, and readying a fabric panel for pleats, above, at Horner & Company

Creating New Classics



Bulmer & Barrow's Holland armchair has a painted finish.



The Lalonde window seat, based on a circa 1770 design

While restoring Robert Adam's Home House in London, Edward Bulmer decided to start a line of the kind of "elegant and robust" furnishings that are difficult to find as antiques. With James Barrow, he created **Bulmer & Barrow**, which specializes in traditionally made furniture based on specific pieces, predominantly from the 18th and 19th centuries.

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continued on page 6

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Tee Time on Jupiter Island

Pro Golfer Greg Norman and His Wife, Laura, in Florida

Architecture by Dailey Janssen/Text by Nancy Collins/Photography by Kim Sargent

THINK OF IT AS THE MOST extravagant putting green on the planet. "Believe it or not, I can hit everything on the property," says Greg Norman, arguably one of the greatest golfers on the planet, talking about his spectacular eight-acre Jupiter Island estate with its 10,500-square-foot main house. "I can hit over my house from both sides of the property," he continues. "In fact, I've put a mat on my tennis court and hit over the house and

continued on page 64





FAR LEFT: Golfer G Norman with his w Laura, in the living room of their Jupit Island, Florida, hor Sofa and fabric fro Scalamandré. Robe Allen drapery silk.

LEFT: The entrance gate to the eight-ac property, which the couple dubbed Tra quility. BELOW: Ma pan coconut palms line the drive to the main entrance.





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BELOW: West Palm Beach architect Roger Patton Janssen added on to the original 1902 Shingle Style structure.



RIGHT: A stone arch leads to the kitchen, centered by a custom-made pine table. Paris Ceramics tile flooring.





LEFT: Trophies fron Norman's 86 profes sional victories fill t hall. A Claret Jug fr one of his two Britis Open wins is at righ Ralph Lauren Hom tufted chairs and fabr

continued from page 62

down the backyard. And I can go to the beach to practice my long-distance bumper shots." He pauses. "Depending on what kind of shot I want to practice, I can do it anywhere. Matter of fact, there hasn't been a shot I haven't been able to play on this property."

When Laura and Greg Norman first saw the former Florida fishing camp bisecting both the Intracoastal Waterway and the Atlantic Ocean, the last thing the couple had in mind was finding a place for Greg to get his game on. Indeed, what Laura Norman longed for was that increasing rarity in southern Florida—a house with a past. "Greg loved the water, but I loved that the house was built in 1902," she says. "Being from up North, I love the smell of old rooms. Not only were there old Dade County pine floors, there was the original cellar. We had built a house in north Palm Beac that we tried to make look ol but that turned out to be typical, Mediterranean, ne Florida home. I wasn't happy

Until, that is, she laid ey on the rambling white pilla of the manse that her hus band christened Tranquilit

continued on page 6



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ABOVE: Royal palms mark where the original road to the house was; now they border the private putting green. The Intracoastal Waterway is beyond.



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"As we walked up that driveway, my wife squeezed my hand and said, 'I want this house,' and I knew that we had the home we wanted."

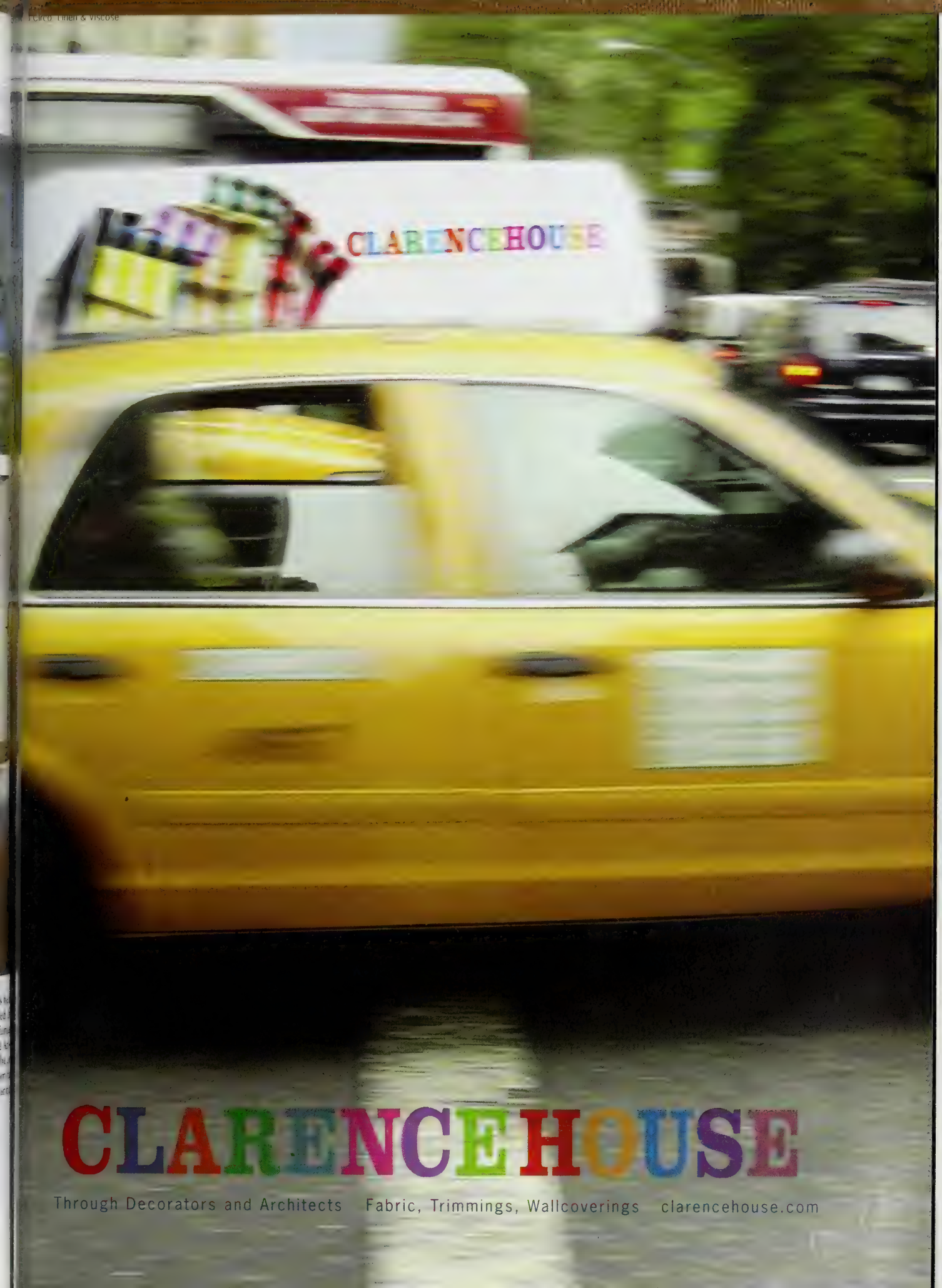
"Beautifully renovated" in 1985 by the former owners, the original structure was basically, says Laura Norman, good to go. "All we had to do was add on"—which they did. On and on and on. There was the library wing for Greg, the covered grill near the pool, a boathouse and the workout palace—a 5,000-square-foot gym with an underground garage. "I make my own golf clubs and love working out, so I needed another building," says Norman, who admits to a five-day-a-week endorphin habit. "I have my golf room and my hunt room, and it also houses my cars. I converted my office into a cardiovascular room and massage area."

To take advantage of their environmental split screen—the main house faces the waterway—the couple renovated a charming beach cottage on the Atlantic side. In 1992, when Hurricane Andrew just about washed it out of their lives, "we constructed a seawall, lifting the 1,800-square-foot structure up on stilts," says Laura Norman. "When you're in it, you feel like you're on the ocean. Frankly, I could live there." Happily, she has a bevy of other choices, since the Jupiter Island pad boasts, as she puts it, "22,800 square feet under air conditioning."

Footage—nay, acreage—such as this could daunt many a designer, but Laura Norman is used to making reality out of her husband's dreams. "I do all the in-house designing for Great White Shark," she explains, referring to Greg

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TOP: The 1950s bea
cottage was lifted af
ter sustaining dama
from Hurricane An-
drew. ABOVE: The co
tage's living room ha
views of the Atlantic



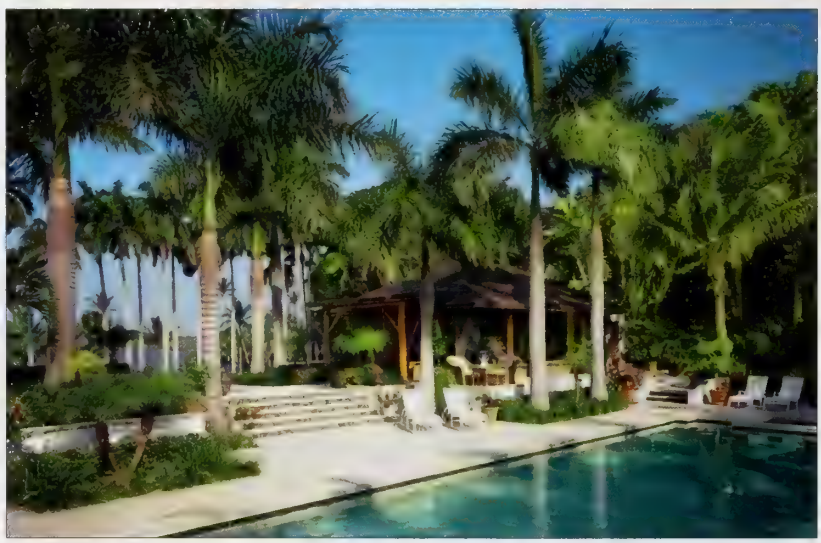
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continued from page 66

Norman's umbrella company, which includes a winery, a clothing line and golf resorts. Marshaling her considerable talents, she has placed her stamp on, among other things, their 228-foot yacht, a Gulfstream jet, two clubhouses, a helicopter and a ranch in Colorado, as well as an Australian pub, part of a par-3 golf course on the Normans' residential property. "Greg keeps saying, 'You really ought to open up a business.' And I say, 'Are you kidding? You're the business.' "



ABOVE: The "Great White Shark" puts time on the putting green off the rear of the house. LEFT: T Grill House and po used for entertaini Florida-based Luci & Associates did th landscape architect

Regarding his wife's taste, Norman is unreservedly enthusiastic. "Laura does a terrific job—working all from her own instincts." Take, for instance, that yacht. "When I started to do the boat, I looked through boating magazines and couldn't believe that, after all these years, the structural designers, who create the interiors, still weren't doing anything different. Most yachts are all marble and glass, with a lot of built-in stuff. Because it has freestanding furniture, our boat looks like a house. I thought, If I'm going to spend time on this boat, I don't want to feel like I'm in a disco."

Her husband was totally in sync. "Laura has a tremendous understanding of our needs, and, though she shows me everything she's doing, I n er question her. Fortunat we're very compatible in w we like, but whether the b the plane or the house, I her do what she wants cause she knows me so we

continued on page

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continued from page 68

and has, apparently, from the beginning. The two met when Norman was turning from the 1979 U.S. Open on a plane where Laura was a flight attendant who never dated passengers—especially athletes. "Having worked a lot of charters with football and basketball players, I was disillusioned about athletes as a group and didn't know a thing about golf," she recalls. But this golfer definitely got her attention. "I went to the cockpit and said, 'I'm in love.' They asked, 'Who is it?' and when I said, 'A golfer named Greg Norman,' the pilot said, 'He's giving you a line. There's no golfer named Greg Norman'—he wasn't as famous here. And I said, 'Good. Because I don't like athletes anyway.' "

She changed her mind, and by the time they married two years later, everybody knew who Greg Norman was. A testimonial to that is "Greg's trophy hallway," as his wife puts it, a gaggle of glory showcasing Norman's two British Open trophies along with 84 other reminders of what made him one of the top players on the pro circuit. Perhaps as important, to the owner of these awards, is that this particular hall leads to his favorite room in the house: the library.

"This used to be a trellised area covered in bougainvillea," Norman explains, "but I'd always wanted a library, so she said, 'Let's do it in here.' It's where I spend most of my time outside of the room and bedroom."

Indeed, smaller rooms and the intimacy they afford is a design staple for Laura Norman. Though its structure is imposing, the interior of Tranquility is a moveable feast of casual elegance, a warren of cozy rooms allowing fluid movement from living to sun to dining room. "I prefer the coziness of small rooms, rather than big ones," she says. "In the living room, in wintertime with a fire going, everybody sits near each other and in easy reach of hors d'oeuvres on the coffee table. I don't like having lots of people, just small gatherings."

It is a philosophy shared by her world-traveling husband, who, spending 30 weeks a year on the road, has to be pried away from hearth and home once there. "I can't wait to get back to Florida," he admits, "and once I get there, I often don't leave the property for days. It's got everything I need: space, peace of mind, great places to read, and I can always lock myself in the library and work."

Or hit a few balls, of course. "When we first moved here in 1991, I was very much in the prime of my career. I like my practice time to be my own time so I can go down to the beach, shorts, no shirt, and chip and putt all afternoon—my own little private office."

To maintain that privacy, the Normans prefer to entertain at home, though "always casually," says Laura Norman. Adds her husband: "Laura and I wanted to have a place where people could come in, sit down and feel things melt away." Invariably, the prime gathering spot ends up being the kitchen, where the Normans, along with daughter Morgan-Leigh, 21, and 18-year-old son Gregory, love hanging out around the impressive 15-foot custom-made pine table.

"We're very family-oriented," says Greg Norman. "At the end of the day, after my workout, we'll all get together, sit around the table and get involved pre-dinner." In fact, when it comes to her home, Laura Norman speaks more as a mother than a designer. "This is the house where we raised our children. I love dogs everywhere, doors slamming."

Thirteen years later Laura Norman is confident that she and her family ended up in "the best house on Jupiter Island. Most of the houses here aren't original, which is too bad. Ours, on the other hand, is very much in keeping with the island's heritage."

Nevertheless, there is one more item that Laura Norman longs for: even more space. "We've got eight acres, and it's not enough," she laughs. "I can still see my neighbor's house through the trees." □

"I can't wait to get back to Florida," Greg Norman admits. "It's got everything I need: space and peace of mind."



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Geoffrey Bradfield

A Well-Traveled Designer with a Visual Calling



"I am intrigued by art," says Geoffrey Bradfield (above). BELOW: He retained the stair rail and added a new floor in Gertrude Vanderbilt Whitney's former mansion (see *Architectural Digest*, February 2002). ABOVE RIGHT: Artworks punctuate a house in Mexico.

By Nicholas von Hoffman

ON HIS DESK GEOFFREY BRADFIELD keeps a quote that reads: "New York is the city of ambition. You don't come here for the quality of the life. The air is bad and the crime is nearly unbearable. Given that, there is no reason to be here other than to give your ambitions a run for their money."

The words speak to him, thereby making him a true New Yorker—a person defined as one who comes from anywhere else in the world even as the native-born flee the place. For Bradfield, the anywhere else was rural South Africa, a locus about as far removed culturally from Manhattan as it is geographically. "It was a deeply religious country with the Afrikaans government, the Dutch form of government," says Bradfield, who grew up in a farming community where his family settled in the early 19th century. "There was no cinema on Sundays, no sports on Sundays. When I say there were no movies, there were no commercial movies. We all belonged to film clubs as the way to get around it. We never had television. Television was only introduced in South Africa in 1978. There was radio, of course, and reading. People read books

continued on page







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LAND ROVER



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in those days. I still am a huge reader."

For spirited young people reared in what some, doubtless unfairly, have described as rural torpor, the way out to the world has often been the university, but that wasn't the path Geoffrey Bradfield chose for himself. "After high school, I was in a hurry, and once I got out of the army, I started traveling."

The designer's *Wanderjahr* seems to have been the formative event of his life. "I was in my late teens. After the army, I went to England. Then I went through Europe. I went to America. And I went to Asia when there were no whites and certainly no young people in Japan. People forget. I am talking about the late '60s. Businessmen went to Japan, not kids. Kids my age were in Europe and, of course, the great Haight-Ashbury," he says. "There was a huge youth movement, and I am a product of that era. I went to India, Australia, New Zealand and then to Chile, Argentina, Br zil and back to England. I really we around the world."

After his long globe-trot, Bradfie returned home to South Africa to beg his career. He was spared the vocatio al confusion visited on some unluc young people, for, he says, "I never h a conversion or a Saul of Tarsus exper ence on the road to Damascus. I alwa knew what I wanted to do, and it was ways going to be design-related and, particular, interiors." At 21 he joined design firm in Johannesburg, and he w on his way, having picked up knowled of the profession catch-as-catch-can, many another autodidact has done. H says, for instance, "When I was in E gland, I started to do a design cours but, again, I was in a hurry. What can say? I'd gotten an offer to do the Exp '67, so I wasn't going to hang around."

Bradfield had originally tried h hand at his chosen profession as a bo "You start with your own bedroom, an then you try to influence an entire hous

continued on page 7



ABOVE: For the master suite of a Palm Beach house, Bradfield was inspired by the monochromatic palette of Hollywood films from the 1930s and '40s (*AD*, November 1999).

Bradfield spends most weekends in Florida because of his many projects there. LEFT: He gave a traditional Palm Beach house a "contemporary twist" (*AD*, February 2001).

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continued from page 74

hold, and you get a lot of resistanc
But he was in a position to get his w
at least to some degree, because, he
plains, "I was the oldest of four ch
dren. In a sense, I was always the grow
up, and I was always put in charge, s
had a sense of responsibility."

Things went well for Bradfield
Johannesburg, but it was never
intention to stay. He was New Yo
bound. "When I was in the army, I s
Breakfast at Tiffany's. When I saw Pa
cia Neal write out that check for Geo
Peppard and tell him to go have a we
end with Holly Golightly, that he
served a break, I thought, God, I w
to live there! It took me a while to mo
but I did."

The movies had Americanized Br
field years before he got here. "Th
were a huge influence on me, as th
are on anyone who is visual. I partic
larly love old movies. I have a pencha
for the old black-and-white Bette D
vis films and the earlier Greta Gar
movies. There's no question that Am
ica and the film industry changed e
eryone's perception," he says, and o

> "Movies were a huge influence, as they are on anyone who is visual."

wonders whether American movies,
the age of special effects, will reta
their power to touch the imaginatio
and mold the taste of young people
distant and isolated places.

Time may have slowed the design
down, but not much. "I consider m
work to reflect the last decade of the l
century and the first decade of this ce
tury. It has historical references, thou
it's not about re-creating a period roo
And it's not even about being 'eclecti
When I do an interior, I like to feel th
it represents this moment in time.

"I think we're on the cusp of gre
change. I think it's fabulous to be ali
right now. I have a great zest for li
Some of my friends want to live in di
ferent periods, or they long for this
regret that. I don't. I love change. I lo
where I am." □



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SUMMIT

Cold Mountain

A Civil War Reconstruction in the Romanian Countryside

Production Design by Dante Ferretti/Set Decoration by Francesca LoSchiavo/Text by Jeff Turrentine





FAR LEFT AND LEFT: Jude Law and Nicole Kidman on the set of *Cold Mountain*, Anthony Minghella's adaptation of the novel by Charles Frazier. Production designer Dante Ferretti constructed the sets on location in Romania.

PITY THE POOR PRODUCTION designer of a grand cinematic epic. The task of re-creating Egypt during the time of Cleopatra, for instance, or Atlanta on the eve of Sherman's arsonous raid, is herculean in scope and unforgiving in its demand for complete accuracy of historical detail. It's not enough simply to avoid anachronism. The production designer is responsible, more than any other individual on the set, for ensuring visual verisimilitude by generating the movie's external reality: buildings, street scenes, furnishings, signs, props, vistas—all of the cues



For the set designs, Ferretti drew on the architecture of 19th-century North Carolina, where the story takes place. RIGHT: His pencil sketch of the Black Cove farmhouse and barn.



LEFT: Kidman, as Ada Monroe, stands in the farmhouse garden, which Ferretti landscaped with flowers and shrubbery found in North Carolina.





RIGHT: Ferretti chose a pristine mountain gorge site for the town, then hired local craftsmen to build it from scratch. "The entire town was designed and constructed for the film," he explains.

"We saw the shap of the mountains, and we thought they would be perfect for the enc of the movie," Fer retti remembers.

necessary to make audience members believe that they've traveled to another time, another place.

So imagine the frustration of the production designer whose goal is, essentially, nothing—just untouched wilderness—and who can't find it anywhere. Such was the plight of Dante Ferretti when he began scouting locations for *Cold Mountain*, the recently released movie based on Charles Frazier's best-selling 1997 novel of the American Civil War. The story of a disillusioned Confederate soldier returning home to his beloved during the war's waning days won Frazier the National Book Award. Director Anthony Minghella's film, starring Jude Law, Nicole Kidman and Renée Zellweger, seems destined to win some awards of its own, and it shou come as no surprise if one f them ends up in the han of Ferretti, who has work alongside legendary dire tors like Fellini, Pasolini a Scorsese and who has be





ABOVE: Confederate flags line Main Street in Ferretti's drawing. LEFT: Lumber for the hardware store, as for all other buildings, was sourced in Romania.

nominated for no fewer th six Academy Awards ove career spanning more th three decades.

Law plays Inman, the wa dering soldier, a beleaguer American Ulysses whose o yssey takes him across the e tire state of North Caroli from the coastline throu the central piedmont to t mountains near Asheville, the far west. Minghella a Ferretti both knew that fin ing the right landscapes w absolutely key to the te

continued on page





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ABOVE AND RIGHT: A sketch and completed set for Junior's cabin, which was designed "to look as though it was falling over to one side," says Ferretti.

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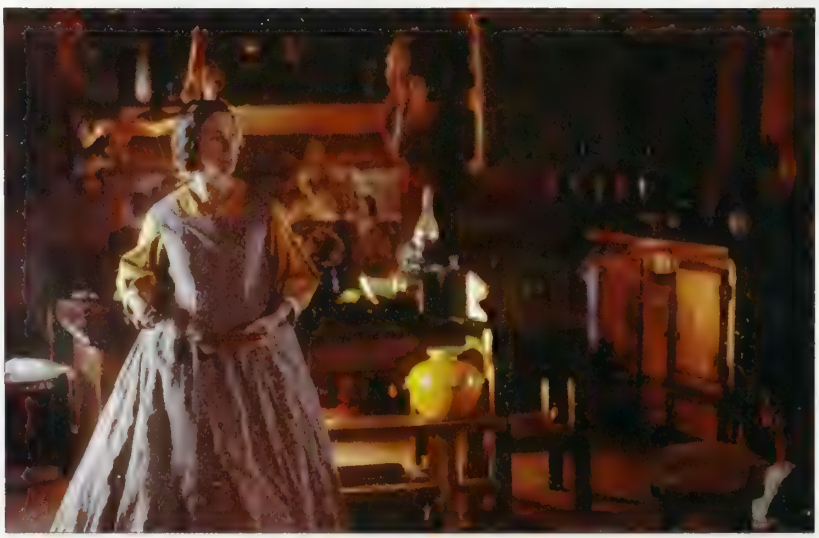
ing of the story; as in Frazier's book, the North Carolina we see in the movie is practically another character, a mercurial force that alternately challenges and shelters Inman over the course of his long walk. Nearly everyone involved with the film agreed that shooting had to take place in the Tar Heel State. There could be no substitute.

The lone dissenter, alas, turned out to be North Carolina itself. While much of the state is still gorgeously pristine, modernity—in the form of everything from overlogged forests to suburban sprawl to power lines—has encroached just enough to make impossible the kind of sweeping, panoramic cinematography that Minghella and Ferretti envisioned. Dispirited but determined, they traveled to Canada in sea
of totally untouched natu
beauty, but they were thwa
ed even there.

The quest for a shooti
locale was looking grimm
by the day when, approp
ately enough for a film w
such mythic overtones, a de
ex machina arrived to sa
the day. While on a wa
ing vacation in Transylv
nia's Carpathian Mountai
one of the movie's exec
tive producers was struck
the uncanny resemblance
the Romanian countrysi
to western North Caroli
—or, more significantly,
western North Carolina
it must have looked almo
150 years ago. He took so
photographs and excited
sent them off to Minghe
and Ferretti.

"It was fantastic," says Fe
retti, recalling the day
first saw the pictures. He a
the director knew they h
to experience the place f
themselves, so they board
a plane and headed out. "W
arrived a week before Chris
mas, and it was full of sno
But we saw the shape of t
mountains, and we thought
would be perfect for the e
of the movie." (The climact
final scene takes place on

continued on page



LEFT: Kathy Baker, as Sally, in the Swanger Farmhouse. Set decorator Francesca Lo-Schiavo, who is married to Ferretti, found furnishings for the interiors in England and the United States.



CLOCKWISE FROM LEFT: AMISFIELD LAKE HAYES WINERY; A MARLBOROUGH VINEYARD VISTA; FINE DINING IN WELLINGTON; PLENTIFUL GRAPEVINES. THE NEW VINTAGE.

NEW ZEALAND

A Toast to a Land of Fine Wine and Inspired Design

Just as cinephiles have fallen in love with the lush, expansive landscapes of New Zealand as depicted in films such as *The Lord of the Rings* trilogy and *The Last Samurai*, oenophiles across America have embraced the intense flavors of New Zealand wines. For the epicurean traveler, the magic captured in a glass of bold New Zealand sauvignon blanc or chardonnay is writ large in a journey to the land itself—a land of breathtaking scenery with superior food and wines.

Kiwis do everything with élan and creativity, and winemaking is no exception. Not only are the wines spectacular, but many of New Zealand's hundreds of vineyards are worth visits for their architecture and restaurants alone (see "Vintage Visits" box).

A tour of the country's wine-tasting trails is a sensory treat: the sight of beautifully designed wineries and the awe-inspiring vistas around them; the touch of rich natural materials used in the wineries' construction; the sound of indigenous birds in the trees; and of course, the smell and taste of New Zealand's premium wines paired with local foods.

WINNING WINES, REGION BY REGION

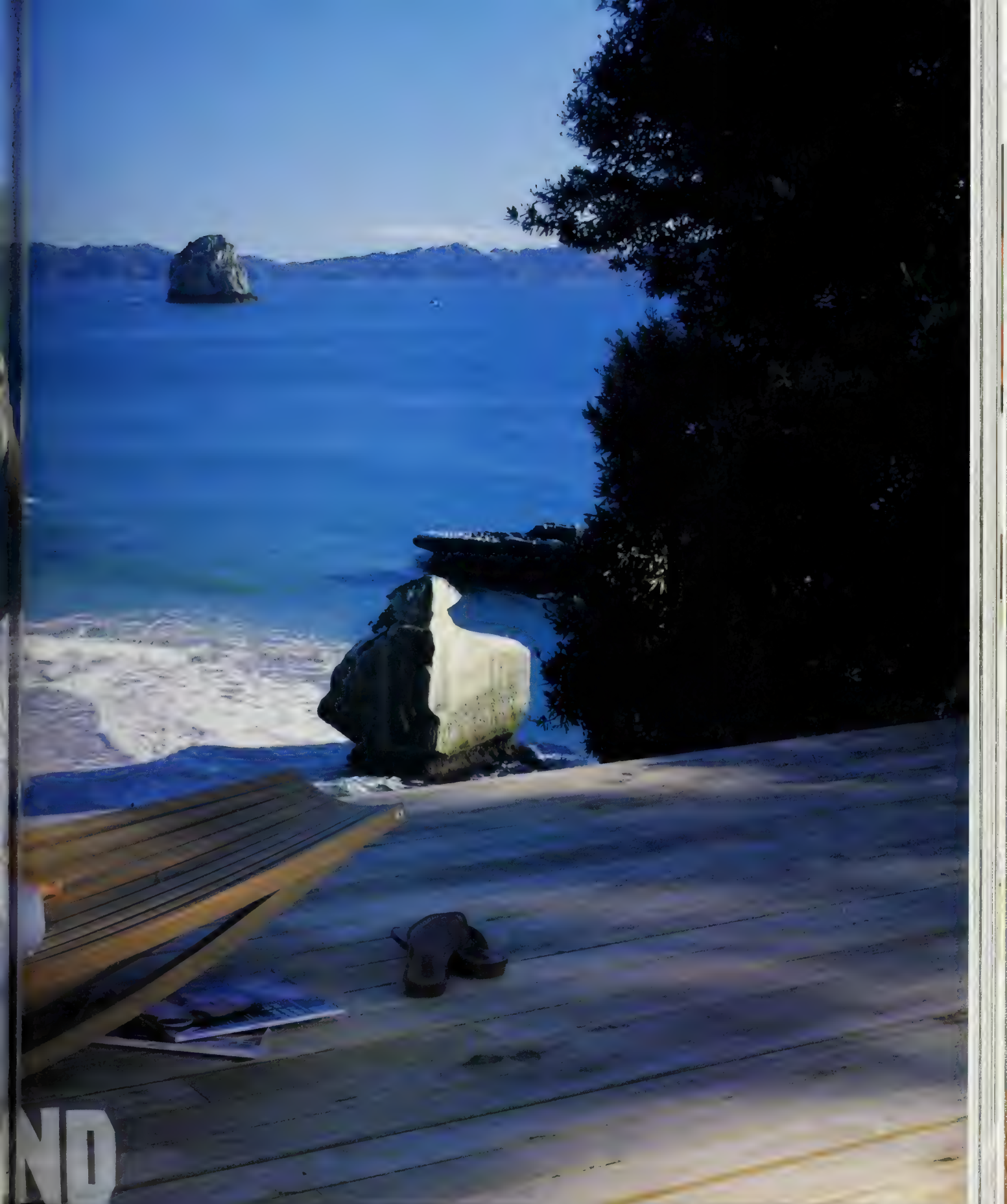
New Zealand is known primarily for its sauvignon blanc, rated by English wine critic Auberon Waugh as the world's best, and its chardonnay, which has a reputation as one of the most versatile food wines. But other varieties are raising New Zealand's oenophile profile; its pinot noirs, for example, are rapidly becoming more popular. Thanks to a temperate climate and use of the latest winemaking technologies, the country is also producing outstanding Méthode Traditionelle sparkling wines. And for reds, leading wineries such as Sileni Estates are cultivating first-rate merlots and cabernets.

PLANTINGS AT A SOUTH ISLAND WINERY



Epicures planning a trip to New Zealand can shape their journeys around their individual passions for wine and food. Among the country's 10 major wine-producing regions, Marlborough is


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ver wondered what it would be like to discover your own beach? To make the first footprints on its glistening sands and take the first plunge into its crystal
aters? Enter the secluded marine sanctuary of Cathedral Cove on the North Island's Coromandel Peninsula. When you step onto its shores, time will ceas
matter. Instead, your senses will become attuned to the rhythm of the ocean, your body to the warmth of the
n and your mind will drift to thoughts of discovering yet another of the 140 beaches along this spectacular coast.

newzealand.com

NEW ZEALAND

famed for its sauvignon blanc, while its maritime climate also suits Méthode Traditionelle. Gisborne is known for its chardonnay, not to mention its fresh seafood. The inland climate of Central Otago and Martinborough helps these regions turn out champion pinot noir and pinot gris, a perfect match for the lamb and game dishes on local menus. Hawke's Bay is known for its cabernets, while Waiheke Island, a half-hour ferry ride from Auckland, produces excellent Bordeaux-style red wines.

LOCAL FARE MEETS ITS MATCH

The selection of New Zealand wines is mirrored in the wide range of seasonal food delicacies with which to pair them. Geographic diversity—New Zealand's climate varies from cool in the south to subtropical in the north—combined with world-class farming skills, results in a broad palette of flavors. New Zealand has an inventive culinary culture, as chefs apply influences from Asia, Europe and Polynesia to this Pacific Rim cuisine.

The opportunities for food and wine marriages are endless. To start, one can match Canterbury lamb with Central Otago pinot noir, Bluff oysters with Marlborough sauvignon blanc, Golden Bay scallops with Gisborne chardonnay, Kaipara venison with Waiheke cabernet sauvignon, or Lake Ohau salmon with Martinborough pinot gris.

Many of New Zealand's vineyards are worth visits for their architecture and restaurants alone

A BOUNTY OF TASTEFUL FESTIVALS

One of the most fulfilling—and filling—ways to discover the flavors of New Zealand is to attend one of the many wine and food festivals held during the spring and summer months of October through March. In November, the 12th annual Toast Martinborough festival fêtes the fruits of this verdant winemaking region. In January on Great Barrier Island, one can enjoy Port FitzRoy mussels fresh from the sea during the Great FitzRoy Mussel Fest. In February, New Zealand's longest-running wine festival, the BMW Wine Marlborough Festival, offers kiwi entertainment and more than 240 wines and gourmet foods. And for the truly daring, there's the Hokitika Wildfoods Festival held in March on the South Island, where the specialties include worms, emu meat and mutton bird.

Award-winning vintages. Sights and flavors to savor. Sitting on the terrace of a winery café looking out onto the rolling stretch of New Zealand countryside, glass in hand. These are the elements of a delicious experience: a New Zealand wine-tasting holiday.

For more information, visit www.newzealand.com or call 1-866-639-9325.



FROM LEFT: A BOTTLE OF BUBBLY, OR MÉTHODE TRADITIONELLE; BOTTLES AVAILABLE FOR PURCHASE AT A VINEYARD; LAMB, A NEW ZEALAND SPECIALTY; RIPE PINOT NOIR GRAPES.

VINTAGE VISITS

Nine Distinctive Wineries To Stop By

Te Mata Estate: Wellington architect [illegible] Athfield used local materials in circula[r] square forms and with a mixture of lir[illegible] wash colors, a departure from standa[rd] elements of viticulture. www.temata.co[illegible]

Amisfield Lake Hayes: Recent winn[er] of a New Zealand Institute of Archite[cts] Award, this winery's contemporary sty[le] wrapped in traditional language. Ma[terials] such as schist, recycled hardwoods a[nd] copper speak to its mountain location. www.amisfield.co.nz

Craggy Range: The design of these v[ine]yard buildings pays tribute to the lands[cape]. The main Barrel Room is appointed w[ith] curved walls and ceilings portraying [a] of fields and vines. www.craggyrange.[com]

Sileni Estates: New Zealand's newe[st] ery offers an Epicurean Centre and C[afe] featuring local and imported gourmet goods, a culinary school and opulent design touches such as a Romanesque courtyard. www.sileni.co.nz

Wairau River Wines: A family-owne[d] ery, named New Zealand's Winery o[f the] Year in 2002 by *Wine & Spirits* maga[zine]. Its design is notable for the use of mud blocks encircled by deep verandas. www.wairauriverwines.co.nz

Chard Farm: This Central Otago wi[nery] whose façade is marked by a sloped [roof] race, uses an Old-World technique in w[hich] barrels sit in gravel-filled earth pits to m[ain]tain optimum humidity and reduce wine evaporation. www.chardfarm.co.nz

Te Whau: This Waiheke Island winery [over]looks the Hauraki Gulf and offers pano[ram]ic views back to Rangitoto, Auckland a[nd] beyond. www.tewhau.co.nz

Villa Maria: A state-of-the-art winery w[ith] quintessentially kiwi setting. Its landscap[ing] integrates the vineyard, surrounding pa[sture] land and groves of exotic and natural [bush]. www.villamaria.co.nz

Mt. Difficulty: Textures and colors in th[e] winery's restaurant and tasting room ha[ve] been inspired by the bouquet and flavo[rs] its wines. Floor-to-ceiling glass panels cr[eate] the illusion of dining among grapevines. www.mtdifficulty.co.nz

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sn v-covered hillside.) Then, when we sa pictures of the same mountains in th summer, we knew that we were in th right place."

erretti immediately corrects him- se "Of course, the 'right' place would h e been North Carolina," he ac- k wledges. "But the North Carolina w needed didn't exist anymore. Over th re, you still find large sections of la l that are totally preindustrial. You c shoot 360 degrees around you and n photograph anything that's mod- e . All the old trees are still there. It r lly does look exactly like the area a und Asheville in the middle of the 1 h century." The deal was cinched w en, upon returning to North Caroli- n Ferretti discovered that one particu- l y bucolic county south of Asheville w s actually known as Transylvania C unty. "To me, that was a sign from G d," he explains. "We didn't have any m re excuses."

The locale thus secured, Ferretti and crew—which included a large num- of Romanian carpenters—began construct the buildings in which s many of the movie's pivotal scenes t e place: the church in which Inman d his young friends first learn that r has been declared; Junior's cab- i the site of a mid-journey respite at turns out to be anything but for man and his traveling partner, a frocked minister; and Black Cove rm, where Ada Monroe, played by idman, anxiously awaits Inman's re- rn. The crew's Romanian contingent, eeped in centuries of craftsmanship, as bewildered as to why anyone would ant them to construct fake build- gs when they could build real ones st as fast.

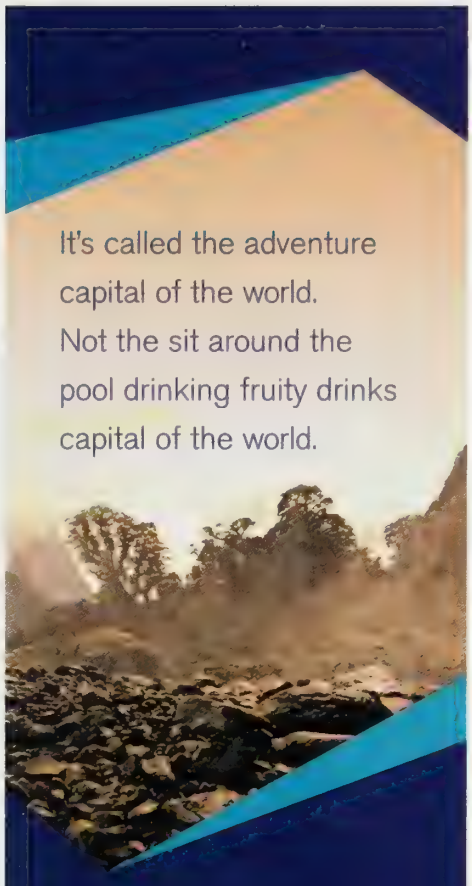
So, to the delight of Ferretti—not to ention his director and the produc- s—they went ahead and did what they new how to do best. Instead of a Hollywood-style Potemkin village, Ferretti got the genuine article: almost three dozen structures, including a general store, a bank, a rooming house and a dentist's office. "They're fantastic carpenters," says Ferretti. "They still make the cabins just like they made them two centuries ago. Everything you see in the movie was built from scratch, and it's real, not just a collection of façades. It's like we built a real town."

Ferretti is famed for his obsessive attention to detail; for director Neil Jordan's *Interview with the Vampire* (1994), he built 65 different sets representing six distinct time periods over two centuries. For *Cold Mountain*, he studied hundreds of books and thousands of photographs depicting Civil War–era architecture. But in the end, printed sources were no match for the real thing. Fortunately, the American South is awash in lovingly preserved sites that offer history buffs—or production designers—the chance to step inside life as it was lived in the 1860s. With a friend he met during the film's production, Dante Ferretti made just such a trip.

"Charlie Frazier took me to the church that he said had inspired him when he was imagining the church in his book," Ferretti recalls. "When we got there, I thought I'd ask to see if the original drawings for the church still existed. They did, and I was able to use them to build the church in the movie.

"In the beginning, Charlie was disappointed that we had to shoot in Romania," he says. "He didn't want to move the set from the real place. But then he came over with his wife. It was just the three of us looking around at all the sets. He was amazed. He looked at everything we'd done, then turned to me and said: 'We're in North Carolina.'" □

While much of North Carolina is still pristine, modernity has encroached just enough to make impossible the kind of sweeping cinematography that Minghella and Ferretti envisioned.



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Boston Design Center

Bucking the City's Conservative Image with a Refreshing Mix of Old and New



LEFT: The Boston Design Center, which stands next to the city's harbor, acts as a beacon to area designers with its more than 90 showrooms on six of the building's eight floors.

Text by Jeffrey Simpson/Photography by Alec Marshall

THE BOSTON TEA PARTY. CHINESE export porcelain. Codfish. So much of Boston's image and history is related to the sea that it seems entirely appropriate that the Boston Design Center should stand right next to the Black Falcon Cruise Terminal, where on almost any day an updated version of a clipper ship—in the form of a huge cruise vessel—will be docked.

"The Boston Design Center is removed from all our normal activities," veteran Boston designer William Hodgins says of its waterfront location, "and therefore it's special. It's a destination. We go with purpose, and the wonderful and special showrooms help u

Housed in a pre–World War II bui ing that had been a military facility us for storing trucks and other equipment be sent overseas, the design center open in 1985. Once it did, the local showroo in a much smaller design center in t middle of the city were coaxed over, a the building filled its 550,000 squa feet with 95 showrooms on six stories

The design center's president, Du can Gilkey, explains that approximate 60 percent of the showrooms are loc ly based, and 40 percent are branches national companies. "This makes t design center a strong statement of loc taste," he says, but he goes on to cauti that, contrary to Boston's tradition image, this does not mean that the sho rooms have a particular bias. "The sen that Boston is extremely conservative more reputation than reality," he sa "The more transitional and mode

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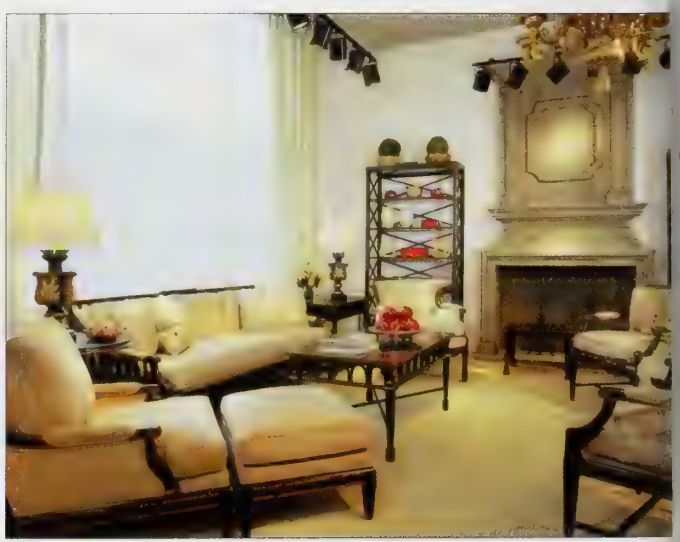


BRUNSCHWIG & FILS

LEFT: The large space features the company's fabric collections, wallpaper, tables and lamps. Antiqued leather was used to upholster the Vincent chair and ottoman.

WEBSTER & COMPANY

RIGHT: The Charles Pollock Gallery, located on the showroom's second floor, displays the firm's reproduction furniture and lighting. All of the fabrics are from Glant.



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Menlo Park with bookcases by Rick Lee in Carnival Oyster with Orange ultrasuede pillows www.ultrasuede.com ©2003 American Leather



BLANCHE P. FIELD

LEFT: Founded in Boston in 1905, the firm specializes in custom-made lampshades. A sampling of lamps, with corseted, woven and pleated shades, lines the shelves.



STROHEIM & ROMANN

RIGHT: Rows of fabrics in patterns ranging from traditional to Arts and Crafts to more contemporary hang in the space. The drapery panels are made from *Pablo Stripe*.

continued from page 86

products just weren't here. Now they are."

David Webster, the owner of Webster & Company, the only two-story showroom in the building, concurs. "I think Bostonians have been starved for new things. They had hand-me-down brown furniture for so long, they can't stand it. We used to be pegged for reproductions and chintz—now loft living is burgeoning and good classic modern design appeals."

As a case in point, Webster, who opened his showroom 12 years ago, broke through onto the floor above to accommodate such firms as J. F. Chen from Los Angeles, which has 12th- through 20th-century furniture and accessories; and Dessin Fournir, with its transitional furniture and its line Gérard, which is "a younger, cleaner look," says Webster.

Classic Revivals, which was started in 1986 by John Buscemi, has reproduction carpets, wallpaper and stamped leather that would seem to represent old Boston, but more perhaps in its academic tradition than in the faded "we've always-had-that-wallpaper" way. Buscemi explains that 40 percent of his business is serious restoration of period interiors, and he is rigorous about accuracy. "If I'm reproducing old material, it has to be made the same way as the old material," he says. "I represent Richard Humphries, w weaves silk and wool on 18th-centu Spitalfields looms, and it's narrow b cause before the invention of the flyi shuttle in the 19th century, fabric was n row. That means that when it's used in t Metropolitan Museum period rooms o Monticello, seams will show, and tha the way it was in the 18th century." adds that David Easton uses the silk for interiors, so there is a crossover betwe Classic Revivals' restoration work a its mainstream interior design clients

"Everyone thinks that Boston is h torical, but it's not just that," says S phen Wilcomb, the Boston showroo manager of Brunschwig & Fils. "Wi the financial markets that develop here a little later than other places a the Back Bay condos and waterside lo that those spawned, we're looking at t city with fresh eyes."

Martin Cody, a regional manager f Brunschwig, agrees that "the Boston d sign scene is less conservative than it us to be, and Brunschwig has had the adva tage of introducing international fab lines such as Decortex, Gastón y Danie from Spain and Jagtar from Thailan We're understanding that contemp rary is part of the game."

Both men talk about the uniquely Bo tonian market for material for summ houses on Cape Cod, in Maine and

continued on page

CLASSIC REVIVALS

RIGHT: Fabrics and wallpapers from the Anna French collection include patterns based on Polish and English documents. Classic Revivals also has a line of reproduction rugs.





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Showrooms

continued from page 88

"the islands"—meaning Nantucket a
Martha's Vineyard. "These areas are
ally growing," says Cody. "The gra
houses want silks as well as cottons,
everybody wants clear colors and fre
ness for the summer."

The first Boston showroom for N
York–based Stroheim & Romann oper
in 1904, and the firm has been in the
sign center since the mid-1980s. Sh
room manager Mark Chapman ackno
edges that "silks are what's driving
right now," and he mentions popu

> "The design center is a
> strong statement of loca
> taste," says Gilkey.

colors, such as "pearly brocade, bro
tones and a rich crimson—we have
struggle to keep samples in stock for tha

Chapman says that "while we rea
have much more than just tradition
styles, the stripes, prints and toiles u
questionably do well here."

Blanche P. Field would seem to be t
ur-Boston showroom. The company h
been taking custom orders for elabora
lampshades since Mrs. Field founded it
Boston in 1905. The shades are made
hand in workrooms that fill valuable spa
adjacent to the Boston and New Yo
showrooms. President Stephen Wa
who bought the firm in 1996 after a care
in investment banking, predictably sa
that tastes in Boston tend to be mo
classic. "In New York they often wa
paper or laminated shades," he says. "Bo
ton clients want more intricate design

Although the Boston Design Cent
showrooms are to the trade (with a pr
gram that allows retail clients to hire t
services of an on-site designer for sho
periods of time), Blanche P. Field has su
a history in the city that, Walk says, "son
old families come in with shades ma
here for their grandparents that th
want to have copied." After all, there
something to be said for tradition. □

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The Art of Déco

Rebuilt from the Rubble in the '30s, a New Zealand Town Still Casts a Spell

Text by Anne Edwards/Photography by Erhard Pfeiffer



NAPIER, A SMALL CITY SITUATED at the bottom of the world on North Island in New Zealand, makes a lasting impression. Inhabited first by the Maori and claimed for the British by Captain James Cook in 1769, the area was not visited again by Europeans for another 50 years. By 1853 a small colony had formed, named after the distinguished British General Sir Charles Napier. This was in the gilded years of Queen Victoria's reign. Not only were most of the streets and the major sites in and around Napier named after eminent Victorians—Carlyle, Dickens, Tennyson and Browning—but

continued on page 96



ABOVE: Napier overlooks Hawke's Bay, on New Zealand's North Island. After earthquake and fire destroyed many of its Victorian buildings (left, in 1931), the city was rebuilt by local architects, who used Art Déco designs.



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LEFT: The "stripped classical-style" T & G Building, left, constructed on the Marine Parade in 1936, faces the Masonic Hotel.

BELOW: The Art Dé entrance to a buildi J. T. Mair designed house government offices. The lamp sta dard is circa 1938.



continued from page 94

buildings leaned weightily upon England's Victorian architecture, mainly wood structures overly ornamented with classical moldings.

By 1931 Napier's 20,000-some residents were hoping the city would soon gain a reputation as a watering spot to equal those on the Riviera. "Bright, Breezy, Beautiful," travel literature proclaimed. The dazzling blue waters of the South Pacific lapped leisurely along the stretch of sand called the Marine Parade and edged one side of the city. A recently built seawall was planted with fast-growing Norfolk pines. There were saltwater baths and luxury hotels.

But on Tuesday morning, February 3, 1931, a piercing, cracking sound reverberated through the streets. The first shock of what would become known as the Napier earthquake, registering a ravaging 7.9 on the Richter scale, had struck. A second violent shock followed, with a thunderous roar as buildings crumbled into rubble.

Survivors made their way to the Marine Parade. When they looked back toward the town, all that could be seen was a wall of black smoke. Napier was aflame, the dry wood of the Victorian buildings feeding the fire's intensity.

By midafternoon, makeshift tents h been erected on the shore. Army ter and hastily constructed tin shelters su ficed as housing, the latter in a clear area that was called Tin Town. Just days after the earthquake and fi the townspeople voted to "forbid t rebuilding of any business premis until further notice, to prevent sha ty construction, avoid hindering t clearing of debris and to allow tir

continued on page



ABOVE: Concerts were held at the Sunbay and the Soundshell, both designed by J. T. Watson in the mid-'30s.



RIGHT: Residents leave the city center after the earthquake in 1931. Many found refuge on the waterfront.

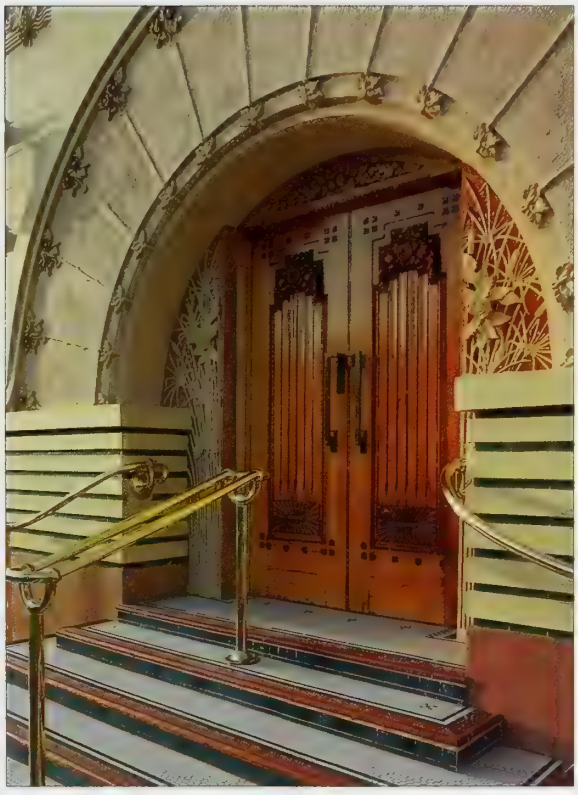

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LEFT: The "arch in a square" form J. A. Louis Hay employed at the entrance to his 1933 National Tobacco Company building was modeled after architect Louis Sullivan's designs. FAR LEFT: The domed foyer.

inued from page 96

f rational planning of the new town."

The new town! This was an incredible l at the very height of a serious glob- lepression. But the townspeople were mant. What they envisioned was odern city, with clean-cut lines, built a more architecturally sound style. ith the help of local architects, that exactly what they achieved.

Napier's resident architects formed ie Associated Architects Committee. ie group was chaired by Rene Natusch, ose work was typically restrained in ornamentation. Two of the architects in the group, E. A. Williams and J. T. Watson, were entranced by Art Déco design. J. A. Louis Hay had been influenced chiefly by two American architects, Frank Lloyd Wright and Louis Sullivan. Walter Finch and H. A. Westerholm had worked in the Spanish Mission style.

In addition to the business section, approximately 8,500 houses had to be rebuilt. The committee vowed to complete this almost unimaginable task in two years' time in an effort to bring back former residents before they settled elsewhere. A relief fund raised enough to allocate about $250 per household for the rebuilding of a private home. Local craftspeople, engineers and technicians took only a pittance for their work—sometimes not even that. Public spirit prevailed and was contagious.

Napierites, with an eye to the future, wanted their rebuilt city to express vigor and optimism. Art Déco, child of the Roaring '20s, was a style that would encapsulate their forward-thinking vision and their resolute idealism. Art Déco

continued on page 102





GHT: Hay's 1934 de- n of the former IP Building was in- red by the work of th Sullivan and ank Lloyd Wright d features bas-relief nels. FAR RIGHT: ie Art Nouveau–in- enced stair hall.

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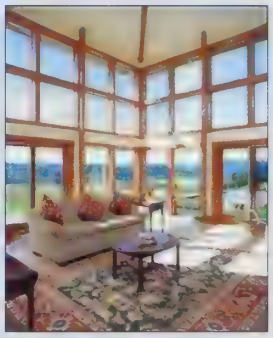
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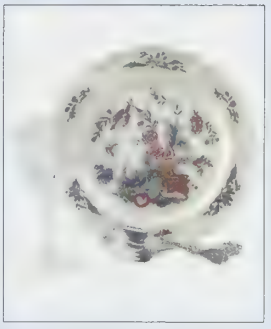
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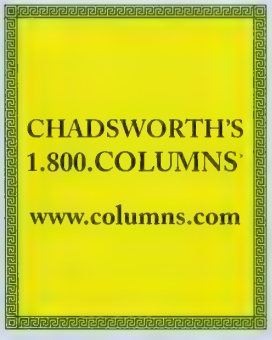
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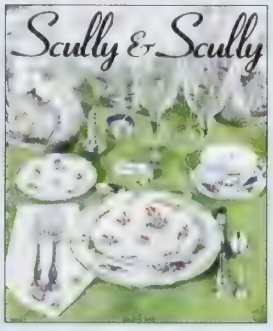
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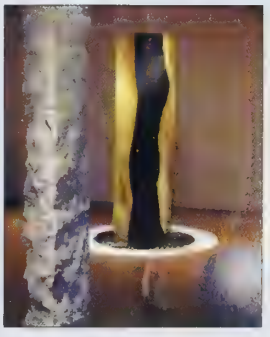


PHOTO: DAVID MARLOW/THE SANTA FE CATALOG



Art Déco was newly fashionable, inexpensive to build and, with the use of strong concrete designs, safe.

LEFT: The Streamline Moderne interior of Watson's 1938 Municipal Theatre has a large neon-accented compass on the ceiling.

BELOW: Napier's fir reinforced-concrete building, the Classi Revival County Ho was built in 1908 an expanded in 1935.



continued from page 99

was newly fashionable, inexpensive to build and, with the use of structurally strong concrete designs, safe. Cheerful, pastel-painted stucco façades and bright reliefs and graphics were adapted. Decorative themes included the skyscraper, symbolic of the 20th century; transportation motifs; geometric shapes, representing the machine age; the liberated woman, her form proudly on display; jazz; sunbursts; and Egyptian elements, reflecting a current fascination. All of these motifs would eventually be integrated into the decorations applied to the new buildings.

By July work began on the first major building, the Market Reserve, only six months from the date of the disaster. Within days the business section was under construction. Every day was filled with wonder as survivors ogled the exuberant designs of their new town. Few Napierites had ever seen anything like the vividness of the Art Déco style that appeared from behind the mazes of scaffolding—buildings with designs in carmine red, turquoise, rose and sea green.

Nine months later the business section boasted 129 new buildings, the most flamboyant designed by Williams. The D ly Telegraph building featured dazzli motifs—zigzags, ziggurats and lot flowers—in rust against a cream-an rose façade. The materials used on m of the buildings were of unusually hi quality—bronze for window fram doors and hardware, and leaded, tint

continued on page 1



RIGHT: Lotus flowers, ziggurats, zigzags and bronze-clad doors ornament E. A. Williams's 1932 Daily Telegraph building, the city's most overtly Art Déco structure.



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continued from page 102

glass for windows, both donated by firms in Auckland and Wellington.

The Masonic Hotel was completed at the same time and carried similar details. It had a squared look, more Moderne, with a "structural parapet, reminiscent of the thrusting radiator ornaments on cars" of the era. With the Hotel Central, Williams introduced angular arches and Egyptian-inspired columns with falcon symbols. Other buildings had colorful Mayan-influenced designs on their façades.

Private homes were more modest, but they were endowed with the same splashes of ebullient color, squared lines, stepped design and flat roofs. Most buildings were uniformly finished in cement plaster tinted with oxides in a palette of distinctive pastels, some deeper in tone than others but all blending beautifully. This gave Napier a unique appearance that startles and impresses to this day.

In 1933 the townspeople celebrated with great exuberance the completion of almost all the reconstruction work. In the next few years the population burgeoned, as did its list of pure Art Déco buildings, culminating in the construction in 1938 of the Municipal Theatre by J. T. Watson, which used chrome fixtures and neon lighting.

After World War II, Art Déco was no longer fashionable. But Napierites both respected and protected the symbols of their city's rebirth and the herculean task they had achieved during the two worst years of the Depression. No one did anything to corrupt the purity of style enforced by the original architects.

Napier's greatest asset lay dormant until 1981, when it came to the attention of a group of architects who happened to be passing through the city and were overwhelmed by "all the concrete buildings of the 1930s." They carried their enthusiasm back to New Zealand's Ministry of Works and Development, and a book and a documentary were locally produced. Visitors began to trickle into Napier to see for themselves. But it was not until 1987 that residents of Napier formed the Art Déco Trust. By 199 had begun to operate on a full-time ba

With the passing of each year, t number of visitors to Napier has gro as people are drawn to its dramatic a historical architectural feat. To w through Napier's colorful streets is a inspiring. Seventy years seems to bl away, and yet it is not a backward s one takes. These buildings seem fres wrought and vital. There is someth electric about this town.

Maintenance of the buildings h been strict, and kitsch and fast-food o lets have been held at bay. The waterfr is not obscured by a clutter of warehou and docks. A stroll down the Marine rade at night, with its colored lights (stalled in 1936) and its Norfolk pin and the sound of the sea on the shore, is almost mystical experience. The tow people of Napier worked hand in ha back in the 1930s to build "the new city on the globe." In doing so they c ated a place of architectural wonder generations of people to enjoy. □

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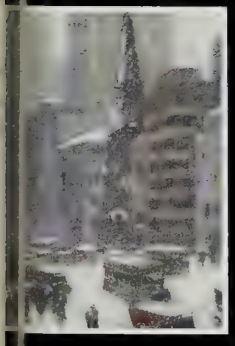
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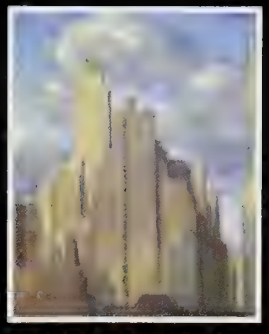


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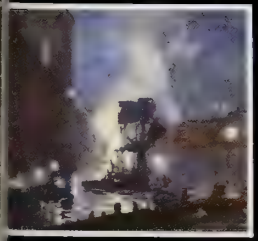
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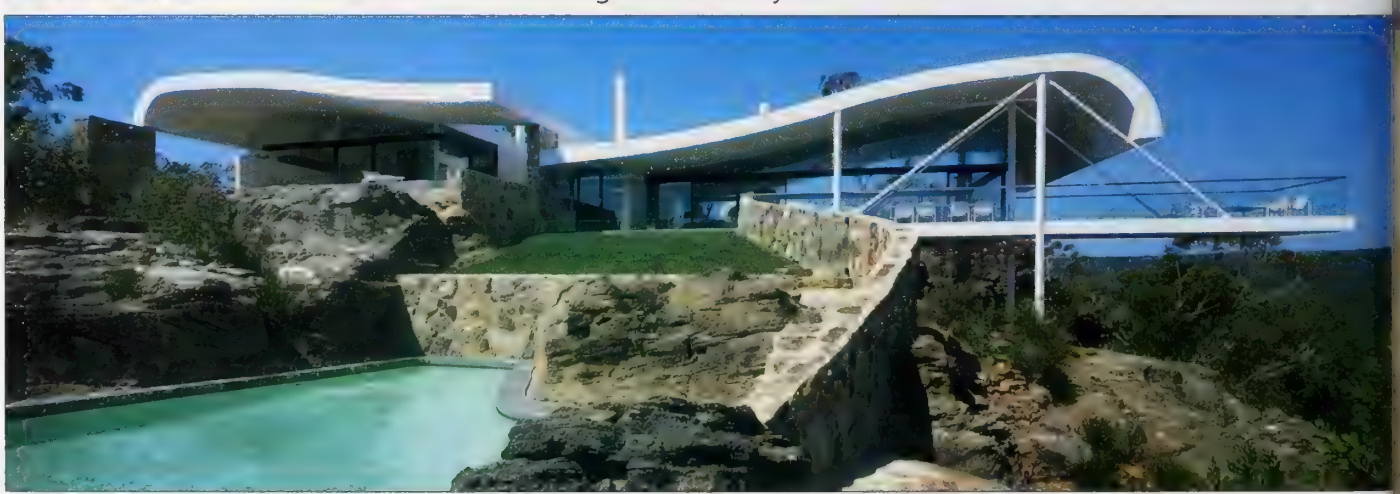
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VIRGINIA
Riverfront Elegance by William Hodgins

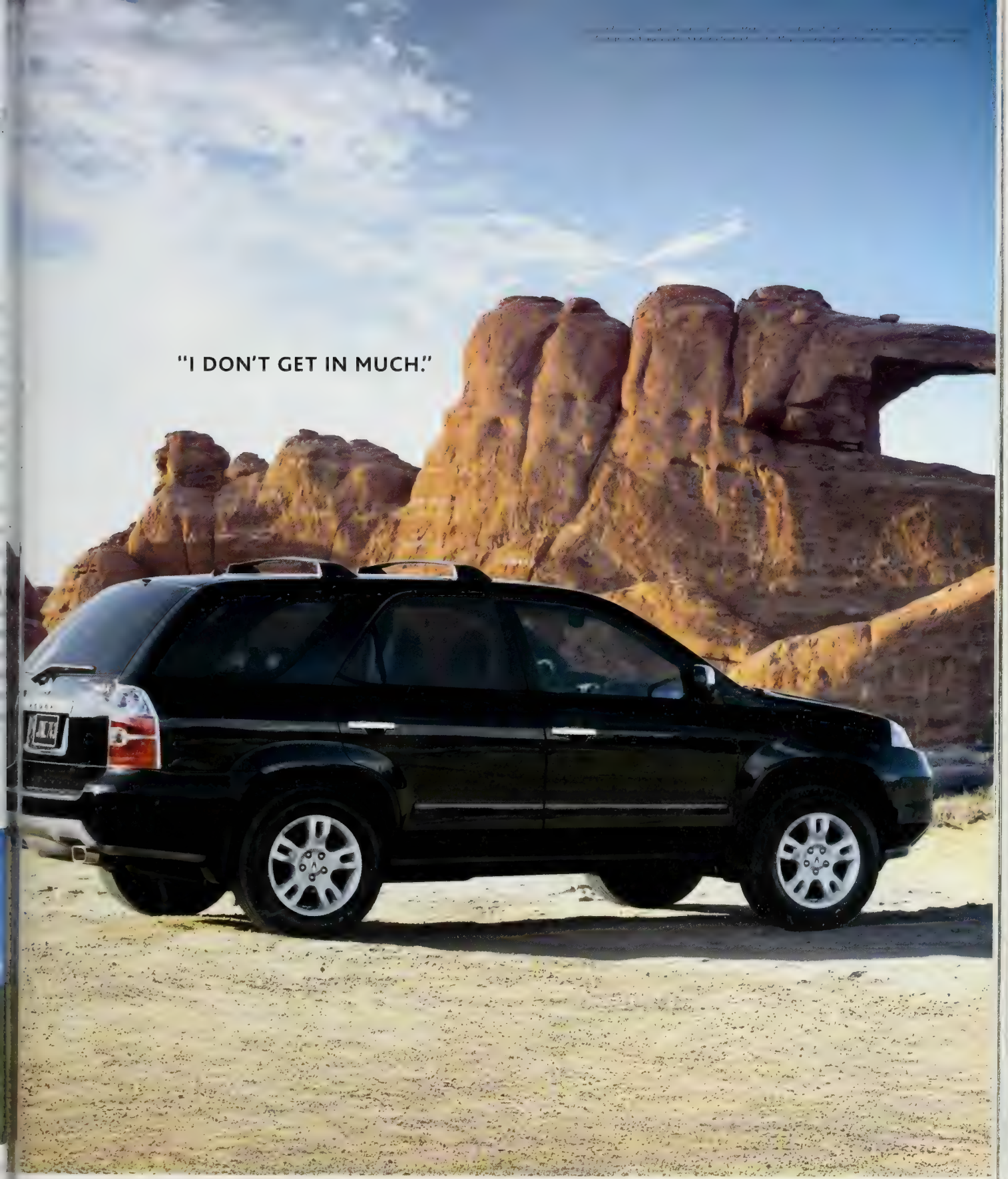
On the banks of the Potom River, a three-bedroom house is situated on a parcel o land that was originally part o George Washington's farm. The interiors of the 1916 resi- dence were reworked by William Hodgins (*AD*, March 2003). The living room and di ing room have almost floor-to ceiling windows and face the water. The breakfast area, off the living room, has a wood- burning fireplace with a stone mantel. A media room and the bedrooms are on the second floor. The east-facing master bedroom has French doors. $5.3 million.
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AUSTRALIA Curvilinear Forms Overlooking the Countryside



Architect Harry Seidler conceived a curving structure of steel that towers 600 feet above a rushing river near Bowral, New South Wales, Australia (*AD*, August 2001). The four-bedroom house rests on two natural sandstone platforms and is set on slender columns. The concrete floors, covered in Alta quartzite, are warmed by the sun and provide radiant heat. Rainwater collects on the roof, undergoes a purification process and is stored in the basement. Off the glass-walled living and dining area, a narrow deck extends over the valley. A pool was placed in an existing crescent-shaped depression in the rock (above). The master bedroom faces north and has views of an adjacent stone-backed courtya with a fountain. The 250-acre property teems with wildlife and is 20 minutes from Sydney by helicopter. $3.9 million.
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continued on page 1



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Mark Boone, of Los Angeles design firm London Boone, hosts the May 18, 2004, crossing from New York to Southampton, England.



Photo: Jim McHugh

MARK BOONE



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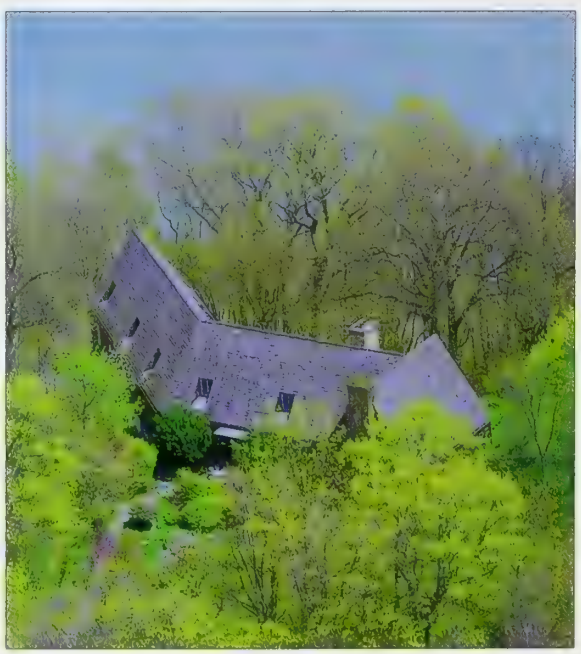
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CHICAGO

Shingle Style Residenc Facing Lake Michigan

Grounds created by landscape architect Jens Jense surround a six-bedroom house fronting Lake Michigan in Hig land Park, Illinois. Listed as a National Historic Landmark, the Shingle Style estate was de signed by Robert Seyfarth in 1928. The dining room has a beam ceiling, a carved stone fireplace and access to a stone terrace walkway. The master su features a dressing room and panoramic views of the lake. The property includes 81 yard of private beach. $5.25 million *Call 847-433-0055.* □

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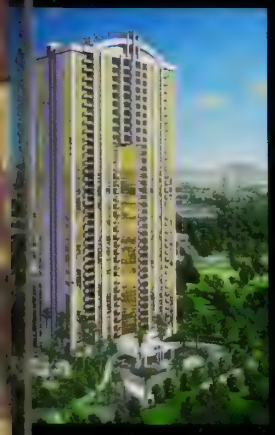
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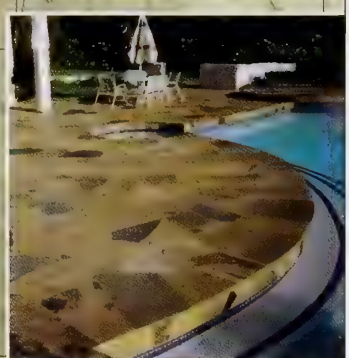


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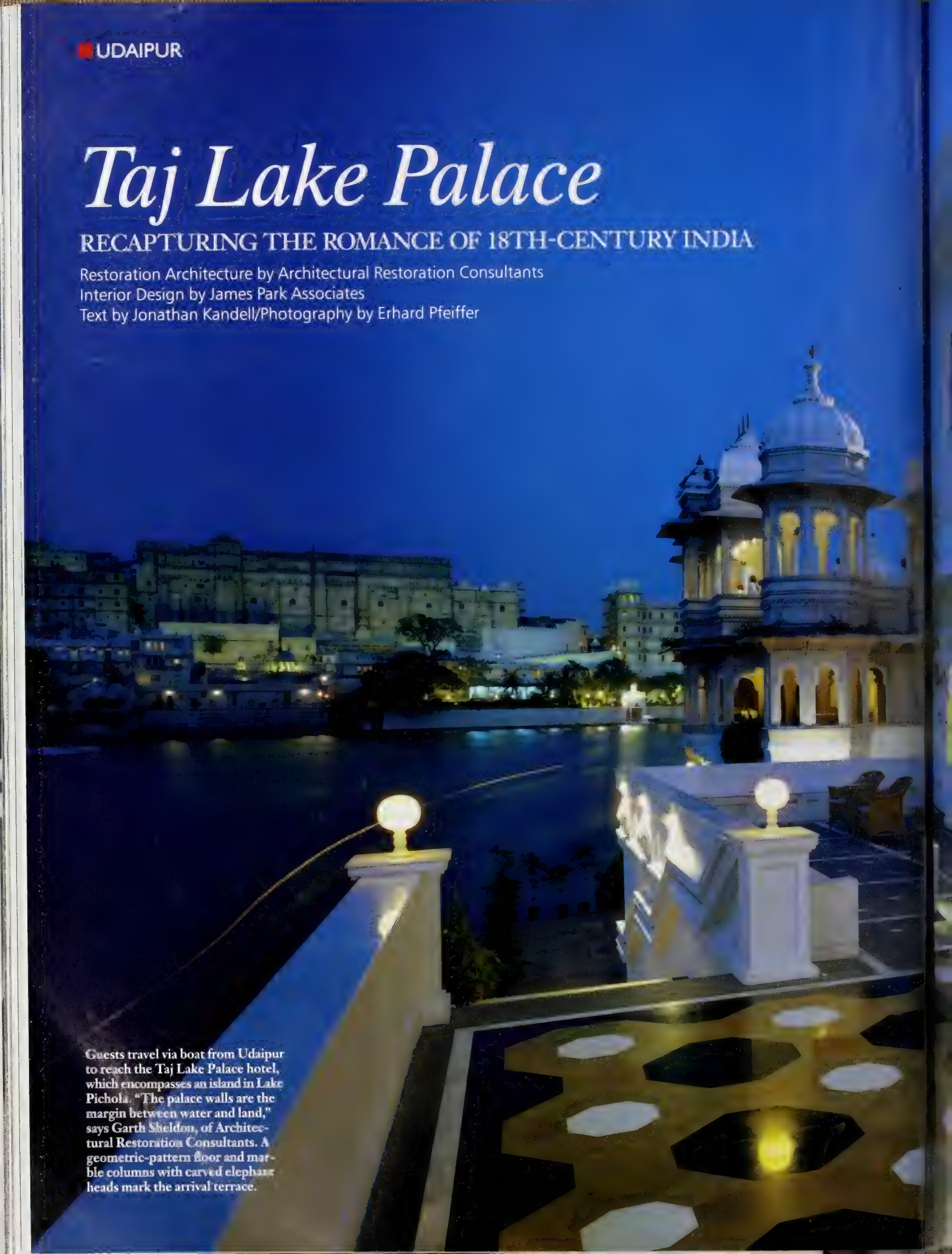




Taj Lake Palace

RECAPTURING THE ROMANCE OF 18TH-CENTURY INDIA

Restoration Architecture by Architectural Restoration Consultants
Interior Design by James Park Associates
Text by Jonathan Kandell/Photography by Erhard Pfeiffer



Guests travel via boat from Udaipur to reach the Taj Lake Palace hotel, which encompasses an island in Lake Pichola. "The palace walls are the margin between water and land," says Garth Sheldon, of Architectural Restoration Consultants. A geometric-pattern floor and marble columns with carved elephant heads mark the arrival terrace.

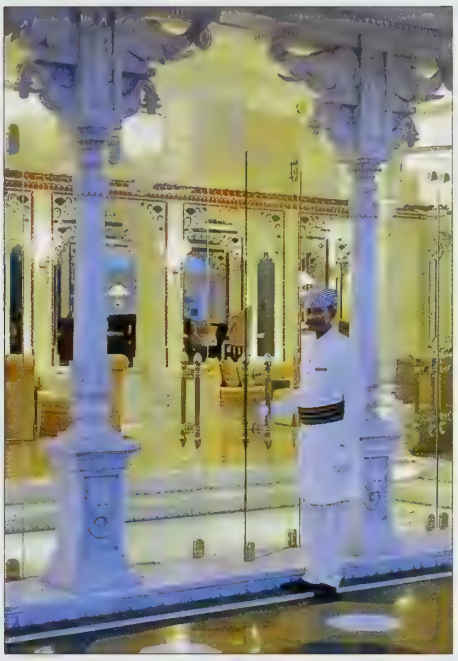




In 1746 Maharana Jagat Singh II built himself a pleasure palace on an island in the shimmering waters beside the city of Udaipur because, according to local legend, his ribald parties had made him persona non grata at his father's own romantic retreat. Back then life was simpler for India's uppermost class. Wealth was boundless. Sumptuous rooms with mountain views and gentle lake breezes were enough to make lovers swoon. And the Kamasutra provided any additional inspiration a royal might need.

A couple of centuries later much had changed. With the end of the Raj, income grew scarcer for the maharanas. Palaces had to be converted into hotels. Notions of romance became linked with modern technology—remote-controlled stereos, big-screen televisions and, above all, air-conditioning—that radically altered the traditional architecture of pleasure. By the late 1970s the maharana's retreat had become the Lake Palace Hotel (see *Architectural Digest*, September 1979), complete with a labyrinth of small, h per-cooled rooms, many them sealed from views Udaipur and the lake. Lit wonder it was chosen as one the main settings for the 19 James Bond movie *Octopus* that ode to love in the age high-tech gadgetry.

A few years ago Taj Ho Resorts and Palaces decid the time had come to retu



LEFT: Glass inlay on the columns, corbels and ceiling of the Reading Room was restored. BELOW: "The symmetrical design within a perfect square boundary is the essence of Rajput formal design," David Edwards, of James Park Associates, says of the Lily Pond Courtyard.

LEFT: The main lobby of the palace, which was built in the 18th century for a maharana, features new custom-made furnishings covered in fabrics from India. BELOW: Large *jharokhas*, or windows, afford views of the lake and the city from one of the hotel's restaurants.



Spaces had been built over so much that the restorers felt more like archaeologists.



e Lake Palace to a semblance its original shape and spirit. ne relaunching of the hotel is entrusted to Garth Shelon, architect at Singapore-sed Architectural Restoraon Consultants, and David lwards, who led an interior sign team from the Singaore offices of James Park Asciates. Looking back on the uidelines they were given



The Chandra Prakash royal suite was converted from the hotel's old conference room. Edwards added a marble *jali*, or carved screen, as a backdrop for the four-poster. Gilt-framed mirrors line the room, which retains its original ceiling paintings of birds and mythological scenes.

Built in the eclectic style of turn-of-the-last-century Hawaiian beach cottages, the bungalows are defined by peaked roofs, deep overhangs and broad lanais



"It acts like a moat, helping to ensure guest privacy," the designer says of the lava rock pond behind the Bird of Paradise bungalow. "It's home to a variety of Hawaiian fish, including mullet and stingrays." The 1,300-square-foot patio provides ample space for entertaining.

Grande Bretagne

PAST IS MADE PERFECT AT THE 1840S GREEK LANDMARK

Restoration Architecture by Pandelis Massouridis Associates/Interior Design by HBA/Hirsch Bedner Associates
Text by Wendy Moonan/Photography by Jaime Ardiles-Arce





ABOVE: Hotel Grande Bretagne, a historic landmark in Athens, was renovated by Chuck Chewning, the project manager, and Howard Pharr, Eric Egan and Amy Mattingly, of Hirsch Bedner Associates. Architects Pandelis Massouridis, Angela Makri and Alexandros Massouridis helped restore and redesign the structure.

OSITE: An 18th-century Brus- tapestry highlights Alexander's "The tapestry is from the ho- collection. It took a year to ore," says Chewning. "Off the s a walk-in humidor that's ked with cigars from around world," he adds.

f there is one Europe- an city where it's well worth staying in a five- star hotel, that city is bably Athens. The capital Greece is bustling, noisy prone to traffic jams and comes millions of tourists h year. It is a vibrant city, of thrilling archaeologi- sites, exceptional ancient cool restaurants and hot htclubs.

The pace is so frenetic one netimes needs a break. Fortunately, especially for se attending the Olym- Games this August, the erable Hotel Grande Bre- ne has just completed an million refurbishment.

t was a job done with at love and care, no ex- se spared, because a Greek pping magnate served as a rdian angel.

"The Grande Bretagne is ery historic building for Greeks," says Panos Las- idis, a member of a prom- nt shipping family that ntrols 30 percent of Lamp- the company that owns hotel. "The hotel was the t of the Greek government ring the last world war. It sed the first Olympics or- izers in 1896. It's the un- icial guesthouse of the eek state. After our ancient numents, it's the most im- rtant building in town."

Laskaridis visited the con-

HT: The reconstructed Winter den features an original stained- s skylight. "It had to be reassem- d to fit the ceiling," notes Chew- g. The decorative plasterwork and alwork were done locally. OPPO- RIGHT: The rooftop restaurant. ti banquette and pillow fabric.

struction site almost daily during its renovation. "I got more and more involved as the process went on," he says.

The structure, which first opened as a grand hotel in 1872 in the former palace of a wealthy expatriate, is a landmark building, so the façade could not be changed. Eventually, the façade was the only thing left unchanged.

"It was a total gut job," says project manager Chuck Chewning, of Hirsch Bedner Associates' Atlanta office, who was already known to Starwood Hotels & Resorts Worldwide, which manages the Grande Bretagne.

The designer, with the help of Hirsch Bedner Associates' Howard Pharr, Eric Egan and Amy Mattingly, and Athens-based architects Pandelis Massouridis, Angela Makri and Alexandros Massouridis, completely reconfigured the interior. "We reset the corridors and walls to make the rooms bigger," he says. "We installed new wiring, high-speed Internet access, more phone lines, air-conditioning, soundproof windows—you name it."

Then came the decoration. "I call it Continental style," Chewning says. "We mixed lots of French and Italian Neoclassical pieces, just as they did in European hotels around 1900. I took my design cues from archival photos of the hotel from the late 1800s."

His best idea may have been to bring back the grand two-story lobby, which had gained an unfortunate mezzanine years ago. He also re-



"It was designed for the needs of visiting heads of state," Chewning says of the new 4,200-square-foot Royal Suite. A dining room with a wine cellar is at rear. The cobalt-blue porcelain lamp, the Chinese floral lamp and the gilt fauteuils are from Christie's.



Chewning decorated the rooms lavishly with silk draperies and, in many cases, chandeliers, paintings and Neoclassical furniture purchased at auction.





TOP: The rooftop pool faces Lycabettus Hill. Randle Siddeley, who landscaped the grounds, lined the deck with rows of cypress trees. The glass fountain at rear is his design. The chairs, dining tables and umbrellas are from Spain. Lounge chair fabric from Giati.

ABOVE: The design of an executive suite "was inspired by archival photographs and reflects a 19th-century Continental look," explains Chewning. The bench velvet is from Old World Weavers. Rubelli lounge chair fabric. Headboard fabric from Scalamandré.

stored the Winter Garden, a favorite spot for Athenian socialites to take high tea beneath a stained-glass ceiling.

He turned the hotel's most popular restaurant, the GB Corner, into a brasserie. "The GB Corner is where politicians and business executives have always had their power lunches," says Tim Ananiadis, the hotel's general manager. "At night we get the pre- and post-theater crowd and society locals."

The number of rooms in the hotel was reduced, from 365 to 327. There is a new 2,100-square-foot Presidential Suite, a new 4,200-square-foot Royal Suite and 58 smaller suites, in addition to the regular rooms. "We lost 40 keys along the way," notes Pandelis Massouridis. "There are no small rooms anymor

Chewning decorated t guest rooms and suites la ishly with silk draperies, i ported marble baths and, many cases, chandeliers, m rors, paintings and Neocla sical furniture purchased auction in London. "We en ed up buying 350 antiqu at auction. I like to view as our dowry for the hote says Laskaridis.

He also lent the hotel se eral important maritime pai ings from his family's priva collection for the lobby.

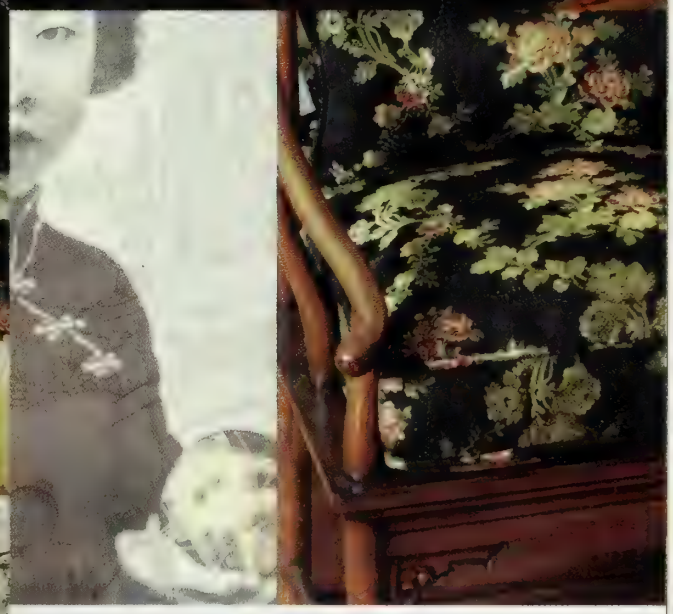
"The atmosphere has co back to what it was orig nally," says Pandelis Ma souridis. "Chuck's detaili is inspired by the origi 1843 palace, with its flut columns, Ionic capitals a

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Inspiration



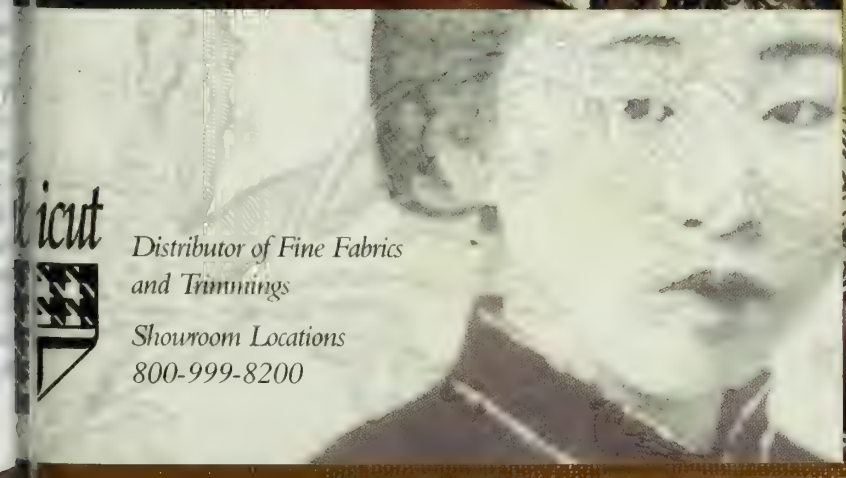
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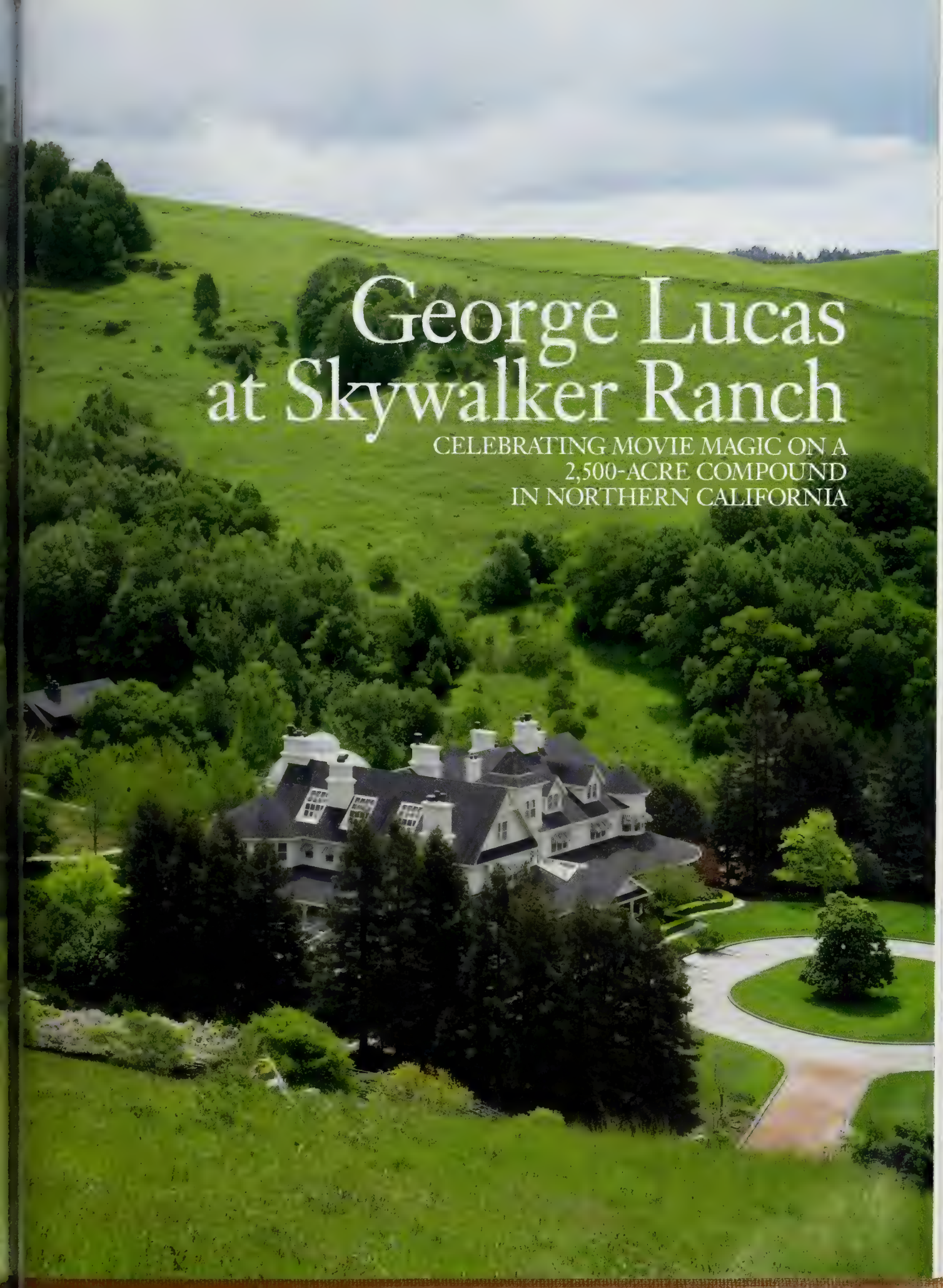
He is the creator of distant galaxies: of Death Stars, Jedi Knights, droids, Wookiees, frog-headed aliens and bossy, recalcitrant princesses. But when George Lucas sets out to design a utopian planet for himself and his company Lucasfilm deep in the heart of Northern California's Marin County—Skywalker Ranch—the Force turns out to be Victorian.

"I've never been into science fiction," says the one-man wielder of popular culture, whose penchant for Victorian and Mission architecture dates back to his childhood in nearby Modesto. "My taste has always been romantic. I think my heart lies at about the year 1910. I love that style."

Let history record that *Star Wars* would not exist had this self-described history buff rewritten his own prequel

Skywalker Ranch

"I was involved in carpentry when I was young, so the ranch really came out of that background," says filmmaker George Lucas (above, at one of the restaurants on the grounds of Skywalker Ranch in Northern California). Right: The compound includes a Victorian-style main house and numerous outbuildings.



George Lucas at Skywalker Ranch

CELEBRATING MOVIE MAGIC ON A 2,500-ACRE COMPOUND IN NORTHERN CALIFORNIA



The ranch, presided over by a sprawling, turreted house, is the headquarters of key components of the Lucas empire.

and pursued his original fantasy. "I've always been a frustrated architect," he confesses. "But I couldn't get past the math." (Thank God for trigonometry.)

Nevertheless, on a 2,500-acre former dairy ranch protected by its own fire department and subtly hidden in a secluded valley behind rhythmic hills, George Lucas has finally been able to unlock his inner Stickley. In a very real sense, this cinematic reverie of sun-splashed verandas, rock fireplaces and stained-glass windows represents Lucas's personal Arts and Crafts Movement, far away from the Hollywood he has forsworn.

In the warm ambience of Lucas Nouveau, Roseville pottery, Darth Maul's lightsaber, Maxfield Parrish paintings and the Staff of Ra headpiece from *Raiders of the Lost Ark* inhabit the same universe. "I've always worked out of my house," he says. "I think a lot of writers do. It's just a much more friendly atmosphere, more comfortable and calming. I wanted a nice, quiet place to come up with ideas, because, really, we're in the ideas business. So when I got the opportunity and the wherewithal to do it, I thought, Well, I'm going to do it myself."

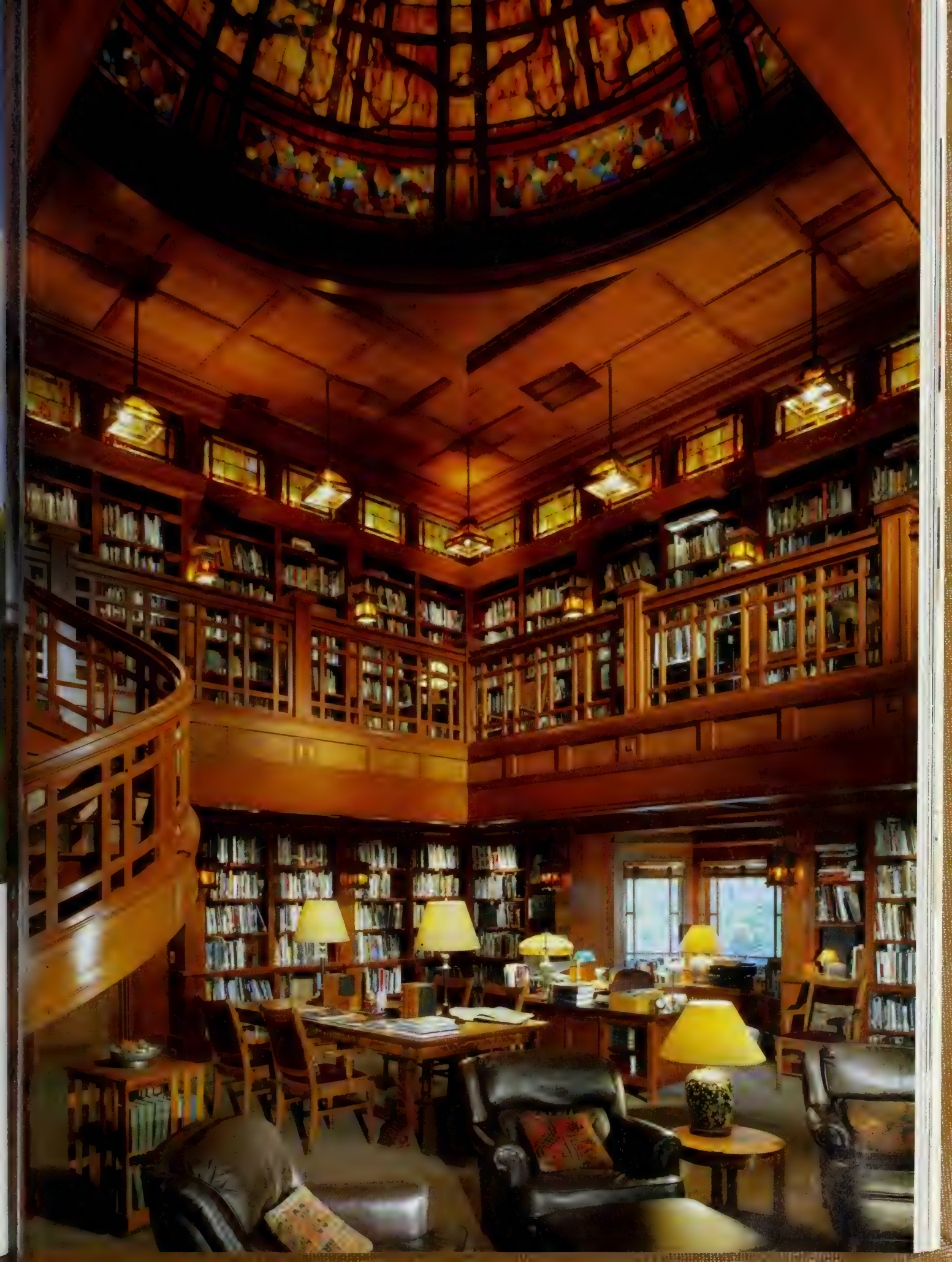
The ranch, a complex of 14 buildings

MAIN HOUSE

ABOVE: Built in 1985 and surrounded by mostly native trees, the 50,000-square-foot house contains Lucas's office, his research library, a music room, a 35-seat theater and a solarium. Lucas conceptualized the design and passed it to a local firm, TWM Architects, to execute.

LIBRARY

"I move around in the era of 1850 to 1910," Lucas says. OPPOSITE: For the Lucasfilm Research Library, he asked artisan Eric Christensen to create stained glass "reminiscent of the work of Greene and Greene." The fully staffed library accommodates more than 27,000 titles.

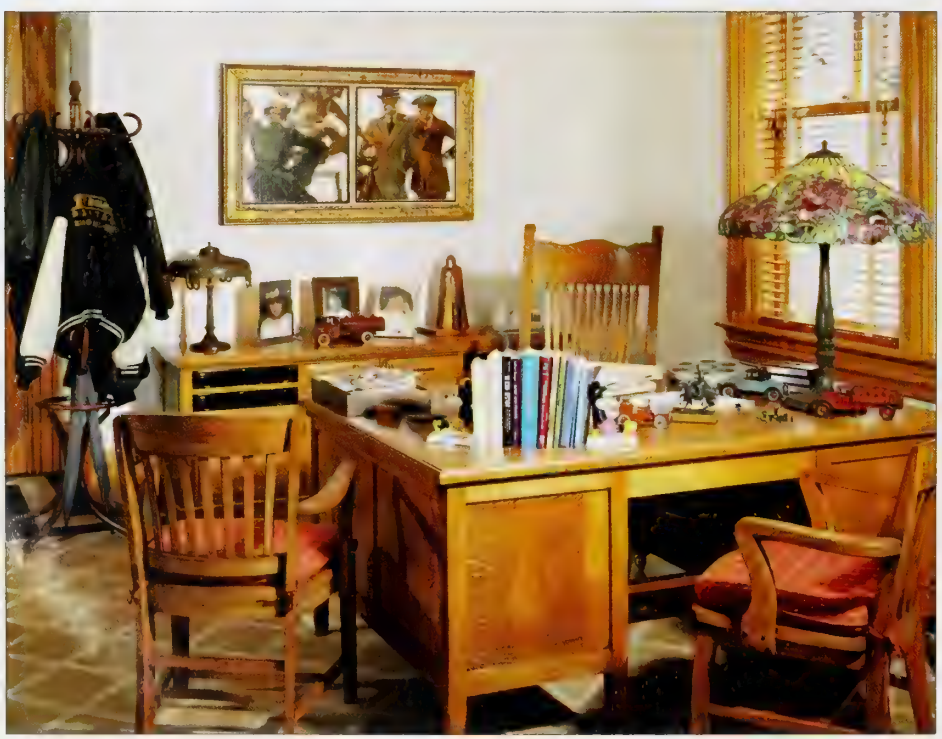


"I've always worked out of my house. I think a lot of writers do. It's a much more friendly atmosphere."



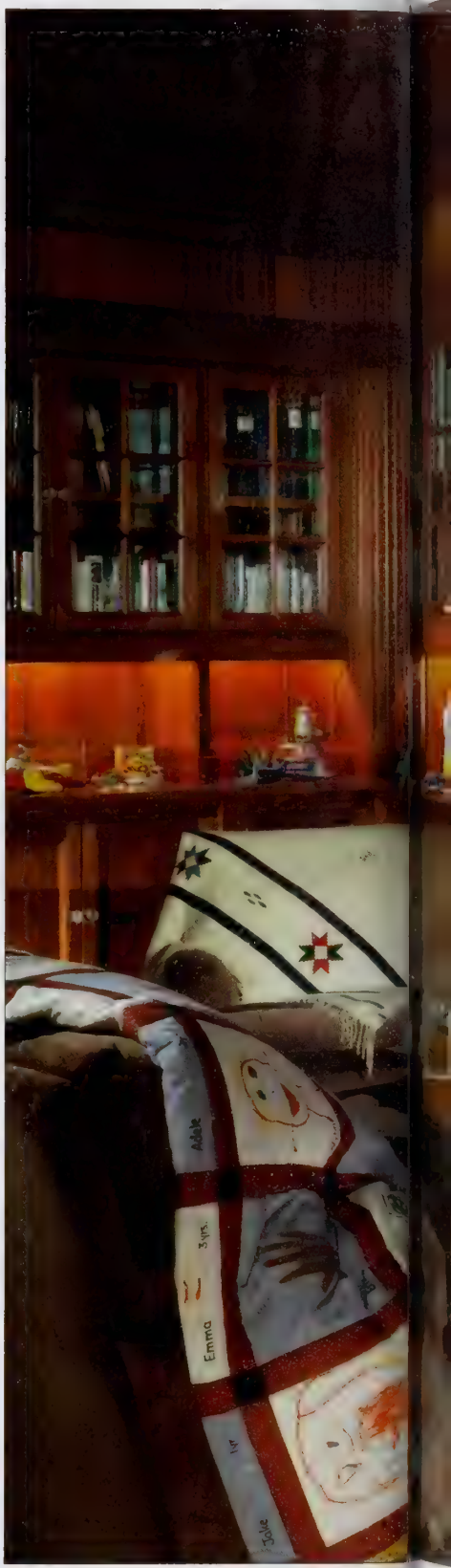
Office

Above: A side table in Lucas's office holds a stereopticon, original maquettes for a *Star Wars* chess set and a Hopi kachina doll. Below: Atop his office desk are a Tiffany lamp and toy cars from the 1920s and '30s. A circa 1920 painting by J. C. Leyendecker is at rear.



Writing Room

Right: Maxfield Parrish's *The Waterfall* joins *Star Wars* prototypes in the writing room. Northern California–based Deborah Brown Michie designed this and other rooms in the house. The quilt was a birthday gift from the children and teachers at Lucasfilm's child-care facility.



presided over by a sprawling, turre
ed, creamy-white 1985 Victorian-sty
house, is the headquarters of key co
ponents of the Lucas empire, mo
notably Skywalker Sound, a groun
breaking postproduction facility ma
querading as a brick winery swaddl
in ivy. A world within a world with so



0 employees, the ranch includes a d-and-breakfast guest complex for itors to Skywalker's famous sound- ges and postproduction studios— ople like directors James Cameron, ilip Kaufman and Clint Eastwood. It o has three restaurants, a health club th yoga and Pilates classes, a seven-acre olive grove, a 35-seat theater, an organic garden inspired by Alice Waters and, for added pastoral effect, horses, goats, chickens, a herd of Texas longhorns and a Vietnamese potbellied pig named Betty Boop. Grapes from the Skywalker vineyard perched high above Lake Ewok are whisked north to old pal Francis Ford Coppola's Niebaum-Coppola Estate Winery in Napa Valley, where they are bottled as Viandante del Cielo, or "Traveler of the Sky"—"Skywalker" in Italian—the labels colorized renderings of the beveled glass on the main house door.

Like Lucas's films, which blend real



'ESTHOUSE

HT: Part of the guest complex, a room bed-and-breakfast for cli-s, the guesthouse has two- and e-bedroom apartments for long 's at Skywalker Ranch. Rooms are icated to historical figures Lucas nires, such as Dorothy Parker, n Steinbeck and Ansel Adams.



CHNICAL BUILDING

POSITE: The restaurant serving BAR Architects–built Techni-Building "was modeled after an 0s winery," Lucas explains. BE-V: A new Paramount film, *Twisted*, h Samuel L. Jackson and Ashley d, gets the once-over from Sky-ker Sound in a sound mix room.

d imaginary landscapes, Skywalker nch is a visual sleight-of-hand, a and-new concoction cunningly de-ned to look as if it had always been ere. The very act of building it was re Lucas: The filmmaker established own art-glass studio and mill shop the grounds and then hired talented artisans to craft everything from the formal Victorian-style staircase to the stained-glass windows. "When you want to do something authentic, you can't just buy the stuff off the shelf," he says. "Ultimately it was kind of like the Craftsman movement. I didn't want it to look like an interpretation of a Victorian building. I wanted it to look like a real Victorian."

Not just any Victorian, but one, as his story line for the main house goes, built in 1869 and then lovingly added on to in 1910 with a library wing worthy of Greene and Greene. "It's like a Victorian building that's been remod-





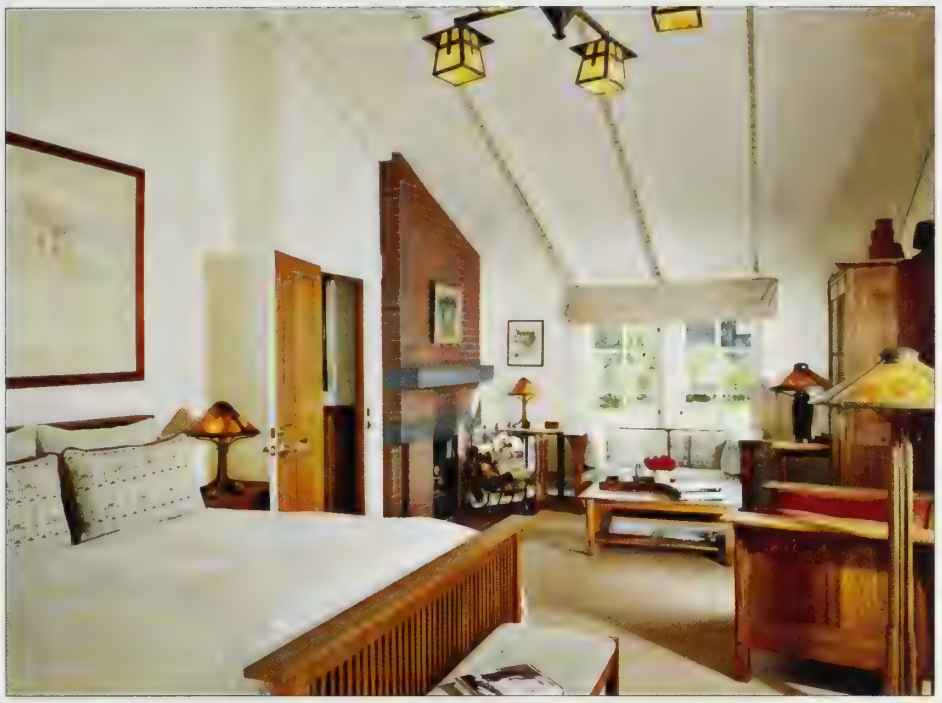
At the guest complex, where beams were painted to match planks recycled from chicken coops, rooms are themed after people Lucas admires.

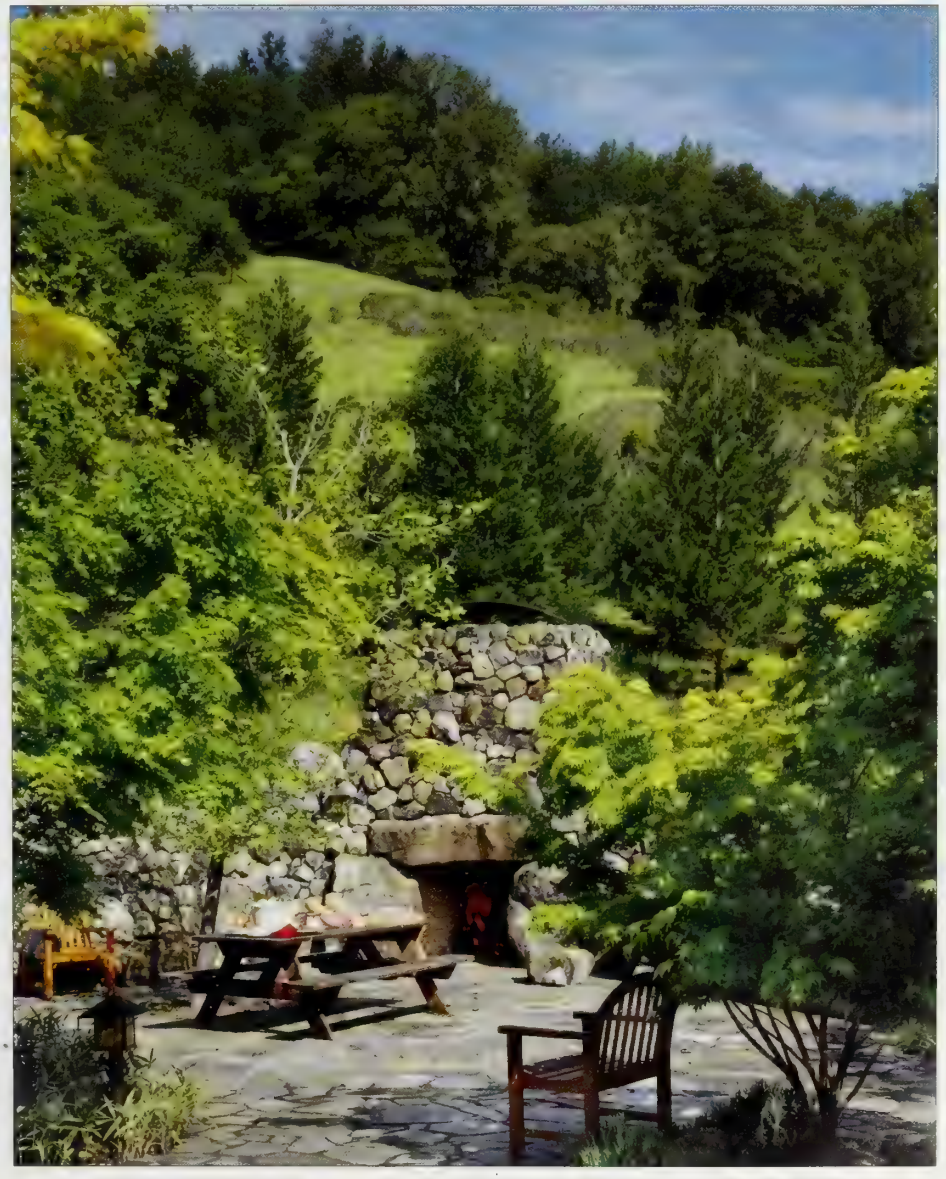
eled," he says. "That's much more the way houses really are. It also gave me a chance to play with the architectural styles I liked."

Lucas relishes eclecticism: As Roger Ebert once observed of *Star Wars*, he "cheerfully plunders the past." Lucas himself has described the look of the films as that of a "used future," inspired by Apollo spacecraft returning from missions "littered with weightless candy-bar wrappers and old Tang jars, none more exotic than the family station wagon." Skywalker Ranch is the flip side, the new buildings of a used past, ones for which Lucas wrote the script, sketched floor plans an elevations and then collaborated wit teams of in-house and outside arch tects and interior designers. "I've spe my life reconstructing old styles," h says with obvious enthusiasm. "My o office was a big old Victorian-style hou in San Anselmo, not a grand Victoria but a ranch Victorian with big porch es and whatnot. I'm very enamore with history and old things. Even *St Wars* was old-fashioned. It didn't hav much to do with space. It was based o a 1940s cinematic style and 2,000-t 3,000-year-old mythology."

continued on page 1







The Inn

Architect Robert Remiker and designer Lori O'Kane Backen styled an inn for ranch guests. Above: The stone-and-wood Miner's Lounge. Above Right: The Frank Lloyd Wright Room, one of many theme rooms at The Inn, has a drawing by the architect, left. Stickley furniture.

Courtyard

Right: Aspen, birch and maple trees envelop the guesthouse courtyard, designed by the Bay Area landscape architecture firm Baronian Whisler. "Hanging out here with 10 to 15 people on an autumn or spring night, when it's vaguely nippy with a fire going, is really nice," says Lucas.

Freedom of Expression

IN MANHATTAN, '30S GLAMOUR IS TEMPERED BY MODERN DISCIPLINE



Interior Design by Scott Snyder
Text by Stephen Drucker/Photography by Kim Sargent

There are so many ways to be a New Yorker. There's the diehard who sees no reason ever to leave the island of Manhattan; the station wagon crowd that rushes off to "the country" at the earliest possible moment every Friday afternoon; the commuter who goes a lifetime without ever spending a night. And then there is a type who likes to drop in on the city but is too much of a New Yorker to stay in a hotel. He doesn't call his apartment an apartment. It's a pied-à-terre, which most New Yorkers will tell you is French for "the best of all possible worlds."

The owner of this East Side apartment keeps his primary residence in Palm Beach but travels north periodically for business and for pleasure. It's a life interior designer Scott Snyder understands well. This is his fourth residence for this client, and he, too, lives in Palm Beach but





To create a polished interior for a client's Manhattan pied-à-terre, Scott Snyder combined a muted palette with key Art Déco pieces. LEFT: A 1990 work by Joel Shapiro, right, hangs in the living room. Lockwood/Boone Collection club chairs. Pillow silk from Pollack.

ABOVE: "Clean-lined furniture and modern art look much better against a traditional background," says Snyder. "Clear plaster or Venetian plaster walls are too cool." ABOVE: In the entrance hall is a 1996 canvas, left, by Sophia Vari. Newel Art Galleries chandelier.



keeps a pied-à-terre and of-
fice in the same silken neigh-
borhood. Scott Snyder know
exactly what it takes to ste
off an airplane from Florid
and become a New Yorke
on the spot.

Designing a pied-à-terre i
not quite like designing a pri
mary residence. Everybod
involved feels a certain free
dom. While in Florida th
client, a Texas native active i
the world of historic pres
ervation, lives with Englis
antiques and a superb collec
tion of English engravings o
shells. But in Manhattan h
saw himself living with Ar
Déco, and not necessarily i
a grand old limestone citade
A modern building, where th
walls were smooth and th
pipes weren't so inclined t
burst in his absence, seeme
much more appropriate.

"Because this was a pied
à-terre, he wasn't intereste
in doing a gut renovation,
Snyder explains. "Here wa
an apartment with a layou
that already worked for hin
There was a very nice livin
room facing Park Avenu
with boiserie that had bee
installed by the previous own
er. I thought, If we're goin
to go with the '30s influenc
he had in mind, we'll have
background. The bones wer
there." Generous by Manha
tan standards, about 2,40
square feet, the apartmen
has a living room that is prac
tically square—an elegan
rarity in the city—as well
two bedrooms and a substan
tial dining room.

Snyder prefers Art Déc
"when it's used in a certai
way—if, for example, ever
piece of upholstery is not
the period," he says. "Whe

**"I don't think art should ever influ
ence design, unless you're plannin
around size," Snyder notes. LEFT:
Rather than wait years to find just
the right round Leleu table for th
dining room, the designer had on
copied. Patterson, Flynn & Mar-
tin Tibetan rug. John Boone chai**



LEFT: A seating area in the master bedroom overlooks Park Avenue. Fabric for chair and ottoman from Larsen. BELOW: Snyder softened the room with textile wall panels, then hung Jim Dine's pencil drawing of calla lilies above the bed. Lorin Marsh mirrored side table.

someone does a pure Art Déco room, there's often a chicness to it but sometimes not a comfort to it. It can become too much of a stage set."

"Of course everybody wants to live differently," Snyder observes, "but I believe in simplicity and calmness." Tranquillity starts with the backgrounds, especially when the client has a strong collection of French furnishings and an emerging modern art collection. Where the boiserie was too highly carved, it was simplified. Originally natural wood, the paneling was striéd in three soothing shades of "gray, greige and beige" in the living room, while in the dining room it was painted what the designer calls "Christian Dior gray." The master bedroom and library were upholstered in panels of fabric in a similar palette. "Fabric gives the walls dimension, adds a sense of luxury and has an insulating quality," the designer says. Throughout the apartment, the floor was stained ebony

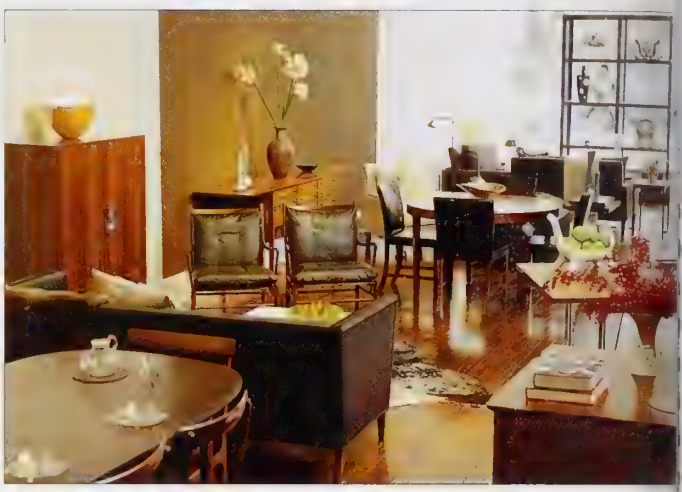
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Ole Wanscher's 1949 Colonial chair at Andrew Hollingsworth

Scandinavian Treasures



After years of working in the banking world, **Andrew Hollingsworth** decided to switch gears and follow his passion for antiques. He set up shop in Chicago and specializes in 20th-century Scandinavian furniture by designers, such as Ole Wanscher, who is the focus of the shop's first exhibition, opening March 1. "He has a wonderful eye for pieces that are very clean but very warm because of the woods," says **Alex Jordan**.

Andrew Hollingsworth, 1708 N. Wells St. Chicago, IL 60614; 312-440-9554

"I look for understated elegance, natural beauty and craftsmanship," says Andrew Hollingsworth.



Louise La Palme Mann designed the Rocaille Table, with a zebrawood veneer, for the Mann @ Work line.

Clarence House



An eye-catching new tieback available at Clarence House (www.clarencehouse.com) was crafted in France using a wire base and silk cord to mimic a coral branch, measuring over a foot long.

ann's Finest

s of **Louise La Palme Mann**'s Mann-O-
t fabrics will be happy to know that she
expanded her repertoire to include fur-
re. **Mann @ Work** features large-scale
es, such as the component series Le
e (right), built from a maple-laminate
with a painted, veneered or lacquer fin-
The line is offered at House of Mann, the
o she opened with husband **Ron Mann**.

ise of Mann, 2727 Mariposa St.
Francisco, CA 94110; 415-551-9798



continued on page 168

A Personal Space

JUAN PABLO MOLYNEUX'S FAIT ACCOMPLI IN THE MARAIS





LEFT: Juan Pablo Molyneux bought the lower two stories of the Hôtel Claude Passart, built in 1618 and designed by Gabriel Soulignac, to be the Paris home for him and his wife, Pilar (below left). "Also, I needed a kind of showroom and a place to entertain clients," he says.

Clinking champagne glasses is a nice way to seal a real estate deal in Paris, but the process leading up to the toast is usually anything but fizzy. Anyone who has spent five minutes in the company of a *notaire*, that gray official charged with the transfer of property in France, knows this. The stakes are especially high when, as in Juan Pablo Molyneux's case, you are seeking to acquire a vaunted 17th-century *hôtel particulier* in the Marais with the bad luck of having a half dozen different owners, all of whom are not necessarily in the mood to sell. Then again, for the right price...

Unless you've been living under a rock, you know that Juan Pablo Molyneux is a great, big-thinking designer. Master of the bold, sweeping gesture, he is also an unreconstructed Neoclassicist. Half measures bore him, and he wants what he wants—pedigreed tapestries the size of a playing field, rare marbles from far-flung, nearly depleted quarries and the kind

"Normally, a restoration project like this in Paris would take three years. I did it in 18 months," says Molyneux. RIGHT: A salon has an 18th-century mahogany gueridon, left, and marble floors. The photograph is *Teatro de la Fortuna*, 2002, from Doug Hall's series depicting opera houses.



Interior Architecture and Design by Juan Pablo Molyneux
Text by Christopher Petkanas/Photography by Marina Faust







of antiques glimpsed behind velvet ropes in the Louvre.

Less well known are Molyneux's skills as a diplomat, skills he brought to bear on his purchase in Paris of the Hôtel Claude Passart, designed by Gabriel Soulignac and named for Henri IV's secretary, for whom it was likely built. In just six months Molyneux collected the six signatures (and wrote all the checks) he needed to make the first and second floors of the four-story town house his own.

There were some funny moments.

"As one of the owners was on his way out of the *notaire*'s office after the closing," recalls Molyneux, "another was on his way in. They were very surprised to see each other. The first fellow said, 'I can't believe it! I've wanted to buy your part for 17 years.' The second man said, '*Mais*, Monsieur, I'm the one who is in disbelief! I've wanted to sell for at least that long.' But never once in all that time had either of them thought to ring the other's bell."

"Listening to Louis Armstrong in a nearly 400-year-old listed building in Paris—it's fantastic."

If Molyneux stops just short of cracking a joke about snoozing and losing, it is because he can afford to be gen-

The living room, adorned with 17th-century tapestries, contains a pair of 1970 low tables by Diego Giacometti, two Louis XV fauteuils and an 18th-century Agra carpet. Wallcovering from Stroheim & Romann. Love seat fabric and trim on pillows in foreground from Clarence House.



LEFT: "The dining room, my favorite room in the apartment, was designed as a singerie," Molyneux says. Monkeys representing the owners appear in the oils by Frederic Monpoint; more simians frolic on the embroidered draperies. The marquetry chairs are Italian.



erous. Passart, he says, is his chef d'oeuvre.

"I went totally out of control doing this place," admits the designer. "It expresses the sum total of my knowledge. Everything I love is here: a historic setting; modern paintings; the most sophisticated Russian, Chinese, French and Italian furniture. This is the way I live—with a 52-inch plasma TV, the biggest I could find, hung against 16th-century boiseries. Listening to Louis Armstrong in a nearly 400-year-old listed building in Paris—it's fantastic. Whoever walks into this house knows me. This is me."

Getting to "me" meant turning back the clock. Plundered during the Revolution, Passart was later brutally divided into perhaps a hundred apartments, with partitions and mezzanines added willy-nilly. "Privacy was nonexistent," says Molyneux. "There was a totally different concept of intimacy then. People lived here rather like the court had lived at Versailles: on top of each other."



ABOVE: A pair of 17th-century maps hang in the library. The desk is Louis XVI. Wallcovering from Stroheim & Romann. LEFT: In the wine cave, three maiolica vases from San Gimignano rest on a 17th-century table. "Typically, we gather here for wine and cheese," the designer notes.





This place expresses the sum total of my knowledge," the designer says.

The town house suffered its worst insult in the 19th century, when a new building was thrown up directly against the garden façade. Passart's ravishing architectural assets —including beautiful curvilinear pediments with broken bases—remained buried until the '60s, when André Malraux ordered the later structure razed. Unfortunately, the culture minister did not go far enough. Passart was converted into a warren of offices that it fell to Molyneux to demolish.

When the dust cleared, after renovation work that often seemed more like archaeology, there were sleek headquarters for the Paris outpost of Molyneux's company, a fully independent apartment (complete with gym) for him and his wife, Pilar, a sumptuous guest suite for the odd friend passing through town and formal reception rooms—each one grander than the next—in which to woo clients.

OPPOSITE AND ABOVE: "It's a luxurious, nearly empty transition space," Molyneux says of the Chinese lacquer hall. "This is the first time the Paris company that did the lacquerwork has paneled an entire room." A Han Dynasty terra-cotta horse is placed atop a Ming altar table.



RIGHT: In the guest room, Chinese papier-mâché figures are flanked by 1796 French mahogany pedestals. The engraving is *Le Passage du Granique* by Charles Le Brun. "The floor —in mahogany, birch and oak—is based on 18th-century Russian parquetry," Molyneux points out.



POSITE: The master bedroom has 9th-century Russian center table de of mahogany, on which sits 9th-century Italian carved mir- with an entwined-snake motif. e two armchairs are also 19th- ıtury Russian. Canopy lining and ir fabrics from Clarence House.



warm caramel tones of Passart's second, more ceremonial salon. Glance up from your snifter and see the tapestries, the 17-foot painted ceiling and the trophy Louis XV fauteuils. As a corrective to all the rich period furniture, Molyneux dropped in two bony Giacometti low tables; they slice through the space like a knife. To get the salon and the library across the landing talking, he draped their windows with chinoiserie toile de Jouy.

China is conjured again in the guest room, where a Chippendale-style bed is clad in velvet, and in the opulent lacquer hall. The passage is faced with coromandel panels, some borrowing the octagonal motif of the leadwork on Passart's windows. As long as he was indulging his decorative fantasies, Molyneux thought that it would be amusing to conceive the dining room as a singerie, with himself as a *singe*, or monkey. Wall canvases trace the designer's education and conclude with him escorting Pilar (also a monkey) to a ball.

With Molyneux's share of Passart up and humming like a machine, he dreams nightly of buying out the building's remaining owners. For, while 11,000 square feet is nice, 22,000 would be even nicer. Besides, he already knows the system. He did it once. He can do it again. □

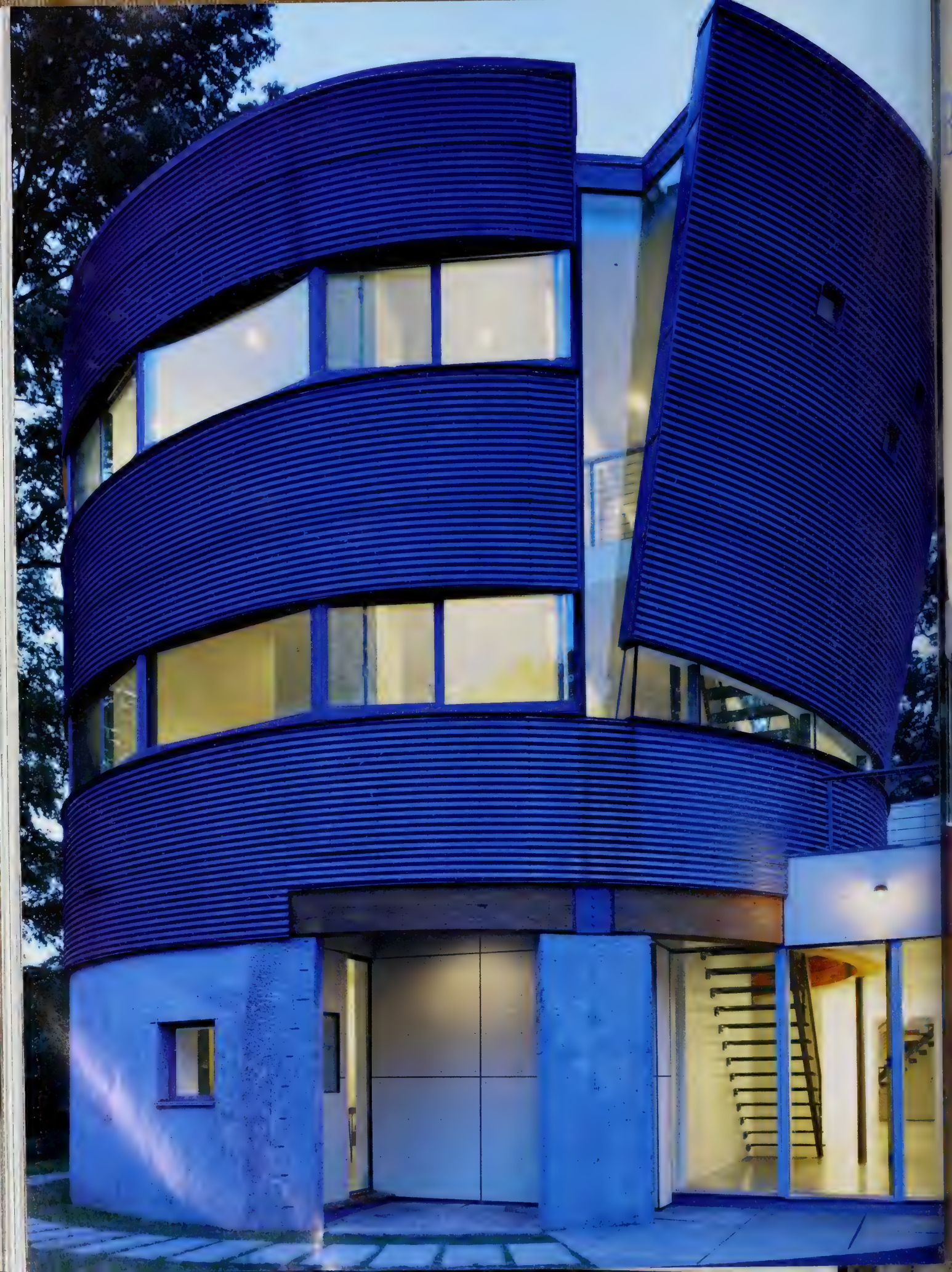
Molyneux remarks on the way light enters the Hôtel Claude Passart: "When the sun floods in, the rooms explode with color. It's like the dawning of the Age of Aquarius." LEFT: The master bath. The shade fabric is from Brunschwig & Fils.

"The building is also sometimes known as the Hôtel Jean Bart, after the naval hero," explains Molyneux. "He may have owned the town house after Claude Passart, who was secretary to Henri IV." BELOW: The garden side of the structure.

They love taking tea with the designer in the first-floor salon, a 15-foot cube with four pairs of French doors—two opening onto the garden, two onto the *cour d'honneur*. Fresh and luminous, with walls and door casings in pale gray scagliola with burgundy veining, the room has the same bracing effect as an iced shot of aquavit. Pearly silk taffeta draperies and porphyry-and-Carrara-marble silhouettes of Roman emperors keep the crisp tonic mood going. And who knew that a black-and-white-marble checkerboard floor could look so jazzy again?

But maybe you prefer Armagnac. In that case you'll probably be cozier amid the





On Breaking the Mold

A NEW CONNECTICUT HOUSE PUTS MODERNISM INTO PLAY



OPPOSITE: A house in rural Connecticut, designed by architect Peter L. Gluck and his associates Mark Dluzen, Peter Gudule and Richard Cocos, for Patricia and Gordon Ensley, has a tower of corrugated-copper siding reminiscent of a farm utility structure. In it are children's and guest rooms. THIS PAGE: An interior stair.

Architecture by Peter L. Gluck and Partners
Text by Joseph Giovannini/Photography by Paul Warchol



ABOVE: "By placing a portion of the building program below ground, and by articulating the remaining spaces in two seemingly separate units, we minimized the overall mass of the 7,200-square-foot house," Gluck says. The central living spaces and master suite are in the low structure.

In New Canaan, Connecticut, a suburb legendary for modernist houses built from the late 1940s through the 1960s, contemporary architecture has been losing ground to McMansions lot by lot, acre by acre, at an accelerating rate. Alarmed preservationists have been trying to save the endangered architectural species from cannibalistic land values, but a new house by New York architect Peter L. Gluck stakes out a different position.

A spiritual descendant of such local midcentury modernists as Marcel Breuer and Eliot Noyes, Gluck is—in a tradition his predecessors espoused—a designer practicing the architecture of his own time. The house he and project architects Mark Dixon, Peter Guthrie and Richard Lucas created for Patricia and Gordon Fowler on several rolling acres takes New Canaan's tradition of innovation to its next evolutionary level.

"Crate and barrel," says Gluck as his car rounds a bend and the windshield frames a hoodlong view of a house of two equal parts. At the top of a knoll overlooking a large pond, a clean-lined, squarish, two-story building stands near a round three-story tower, each structure separated from the other by a grassy rise. The barrel is sheathed in a corrugated metal that contrasts with the pure, more abstract, nearly white surfaces of the crate. Too blunt to be beautiful, but refreshing in their unpretentious frankness, the structures—a cross between farm buildings, factories and abstract form—are a welcome respite from the exhaustive architecture history course offered on the winding back roads nearby.

Rare is the day in the life of an architect when an ideal client walks through the door with a gorgeous chunk of land. But by the time the Fowlers rode the elevator to Gluck's Manhattan office, they had tutored themselves in modern architecture for three years and knew what they wanted.

The couple's arrival is itself a long and winding story. When they first moved to New Canaan, they bought an entry-level Cape Cod–style house that they soon outgrew. Needing a larger house, they chanced on a modernist one but lost it to a higher bidder. They became, however, converts. Eventually they found



"Spatial boundaries between inside and outside and from room to room overlap through the use of large expanses of glass, overhangs and double-height spaces," Gluck explains. RIGHT: The living area has varied windows and connects to the tower via an underground gallery.







ABOVE: The dining area and kitchen overlook the landscaped terrace. Upstairs are the master suite and the study balcony. ABOVE RIGHT: Tensioned-cable guardrails enhance the balcony's open-web ceiling trusses. The prismatic window, at left, "provides an unanticipated visual element," Gluck notes.

a 1970s contemporary house and bought it to restore or renovate. Still, they failed to locate an architect with a convincing, practicable solution.

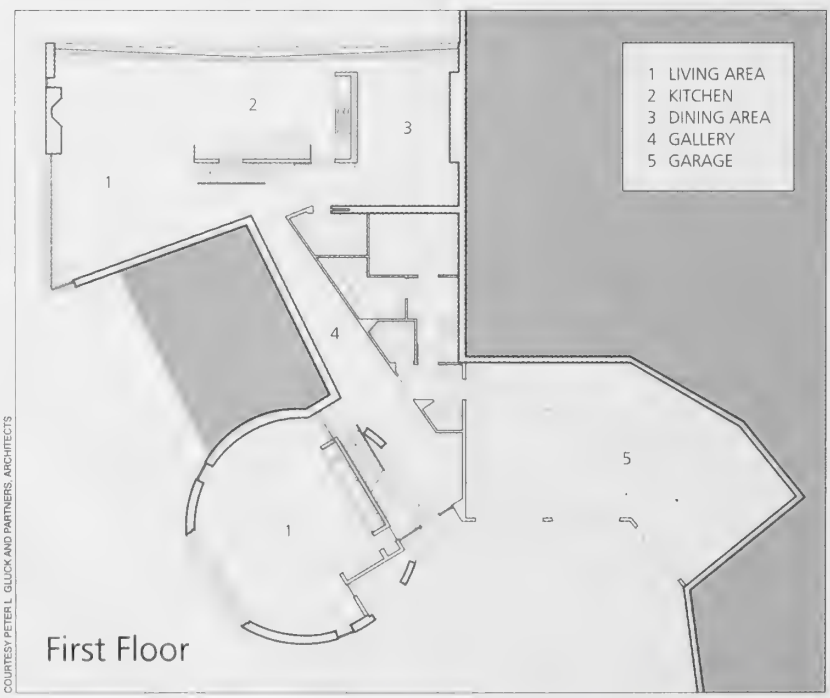
"Not finding the architect right away forced us to grow and educate ourselves," Patricia Fowler explains. Although the building was effectively unsalvageable, the couple understood that they couldn't replace it with anything that mined precedent. "It was important to us that it be a modern home that was not only appropriate for the site but up-to-date in its thinking," notes Patricia Fowler. "We opened up to almost any buildable possibility—noth ing was too crazy. We weren interested in resale value bu in a family home just for us."

Gluck himself did not im port any warmed-over idea to the site, which feature a pond on one side and meadow at the back. "I trie to develop the image of house appropriate for th Connecticut landscape," say Gluck. "I thought scale wa important. It would be simple which is why I had to break i up as much as possible."

Soon Gluck presented model of a small compound "There was a mock-up of short tower and a rectangula part; the two were connecte by a mound in between," say Gordon Fowler. "It sat quit comfortably on the land."

The house explains itsel inside, during what emerge as a promenade into an through the landscape. Th front door opens into an un derground corridor that lead from silo to crate, where th master suite hovers above

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COURTESY PETER L. GLUCK AND PARTNERS, ARCHITECTS



IS PAGE: The east side of the ase. "Landscaping is used as a lding element—the ground plane woven through the volumes, ac- ituating their sculptural qualities," s the architect. "The composition nplements the site rather than erwhelming it." OPPOSITE: The or plan shows the hidden gallery



Two-Part Harmony

WALKING THE LINE BETWEEN INDUSTRIAL COOL AND TRADITION

Interior Design by Karin Blake
Text by Jeff Turrentine
Photography by David O. Marlow



Smack in the middle of the west Los Angeles neighborhood known as Brentwood stands Brentwood Village, a pedestrian-friendly complex of shops and services appealingly modeled—somewhat unusually for Southern California—on the old-fashioned town square rather than the generic strip mall. On a weekday morning uniformed schoolgirls glide by the venerable red-brick pharmacy (still independently owned, after all these years), making their way past a pair of stroller-pushing young mothers who've paused to chat for a spell on the sidewalk. A restaurant owner greets a delivery truck loaded with the makings of today's lunch specials. Everyone is smiling and easygoing. It's a perfect little swath of Mayberry, right off of Sunset Boulevard.

But take a closer look. After all, this is

Interior designer Karin Blake (above right) created "a gallery-like atmosphere" for a couple's Los Angeles residence. A steel sculpture, *Stammer*, 1996, by Guy Dill rests atop an industrial trolley that functions as a low table. The blackboard artwork, *The Time Falling Objects*, 1989, is by Vernon Fisher. Sofas, Christian Liaigre for Holly Hunt.



Blake has a rare ability to combine contemporary pieces with rustic ones in rooms that manage to be at once expansive and comfortable.

L.A., the company town for the illusion-manufacturing industry. In lieu of lunch boxes these schoolgirls are toting low-fat vanilla lattes. The two young mothers aren't actually talking to each other; they've just stopped in their tracks to answer a pair of simultaneous cell-phone calls. And those aren't garden-variety provisions being delivered to some dime-a-dozen coffee shop: It's top-dollar yellowtail and freshwater eel, bound for the sushi chef's glinting knife.

In Los Angeles, even the quaintest tableau is shot through with the totems of urbanity. Brentwood Village is a good example. So is a house within walking distance of it that was recently renovated by designer Karin Blake, who has peacefully integrated the seemingly incongruous tastes of the couple who inhabit it. The husband, an entertainment attorney, skews toward clean modern lines; his wife, also a lawyer, notes that she prefers "softer, curvy things. I'm more romantic, in some ways maybe even a little Victorian."

They couldn't have picked a more ap-



POSITE: In a corner of the living om, Blake placed a Mies van der he daybed, from a 1929 design, ar a circa 1920s fireman's safety t and a 1998 photograph, *Socks Radiator*, by Wolfgang Tillmans. arin has an appreciation for the ace around objects," says the wife.

GHT: Jane Hammond's *Forests of e III*, 2001, is above the living om fireplace. BELOW: *K.O. OK!* by rnon Fisher and *Oak Trees, Red ff (2)*, 1993, by Rodney Graham nk the dining room's louvered ors. The table is by Christian Li- re for Holly Hunt.

propriate designer than the Los Angeles–based Blake, whose clients (including a fair number of Hollywood celebrities) treasure her rare ability to combine sleek contemporary pieces with charmingly rustic ones in rooms that manage to be at once expansive and comfortable. Her solution for the disparately inclined couple involved mapping their individual aesthetics and seeing where they intersected. Neither could stand clutter of any sort, it turned out, and both admired furniture that emphasized strong forms. Inspired by this bit of overlap, Blake deduced—correctly—that both would respond well to clean, gallery-like spaces featuring architecturally inspired furnishings alongside works of folk art as bold as they were nostalgic.

"When I called Karin, I said, 'I have an image of an elegant barn,'" recalls the wife. Blake—one of the few designers for whom the phrase "elegant barn" isn't an oxymoron—took the image to its logical extreme, creating interiors


TO ALL
UNION

Both clients responded well to clean spaces featuring architecturally inspired furnishings alongside works of folk art as bold as they are nostalgic.

at marry past and present, whimsical d powerful, country and city.

"The folk art I buy for clients is al- ys very sculptural," says Blake. "None it is ever in conflict with modern art. hat's why if I buy a quilt, for instance, n likely to buy an Amish quilt. They nd to be more architectural." This nsitivity is reflected in the living om. There, a weathered French in- strial trolley, called into service as a v table, moderates a debate between o serene white Christian Liaigre–de- ned sofas, while the gallery of folk art lookers—an antique tricycle, a circa 70 horse weathervane and a 1920s ck-decoy whirligig—provides a col- quial running commentary. In the large, ominous painting that serves as a backdrop can be discerned the coils of a ghostly-looking spring, a graphic reminder of the transience of technology. How many of today's wondrous inventions will end up as nostalgic artifacts in the living rooms of tomorrow?

In no room of a house must tradition and modernity cooperate more than in the kitchen, where Blake walked a delicate line between cozy warmth and industrial coolness. An old mill table makes for a rustic slab of an island, illuminated by a trio of vintage halophane light fixtures that look as if they've been rescued from a dockside warehouse. Blake found the table during a trip she took with her clients to New York, where many of the house's furnishings and artworks were purchased. "I called them very early and woke them up," she remembers. "I said, 'I'm at the pier show; get over here right now.' I basically threw myself across the table until they got there, to keep it from being sold to anyone else."

In the library, Eames office chairs and an architect's drafting table denote cerebral seriousness, though the atmosphere is leavened considerably by more whimsical artworks—including a papier-mâché torso, standing at attention like a crumpled wrapping-paper mannequin, and a scale model of a child's backyard swing set, a salesman's sample from a simpler era. Adjacent to the library is the master bedroom, where a





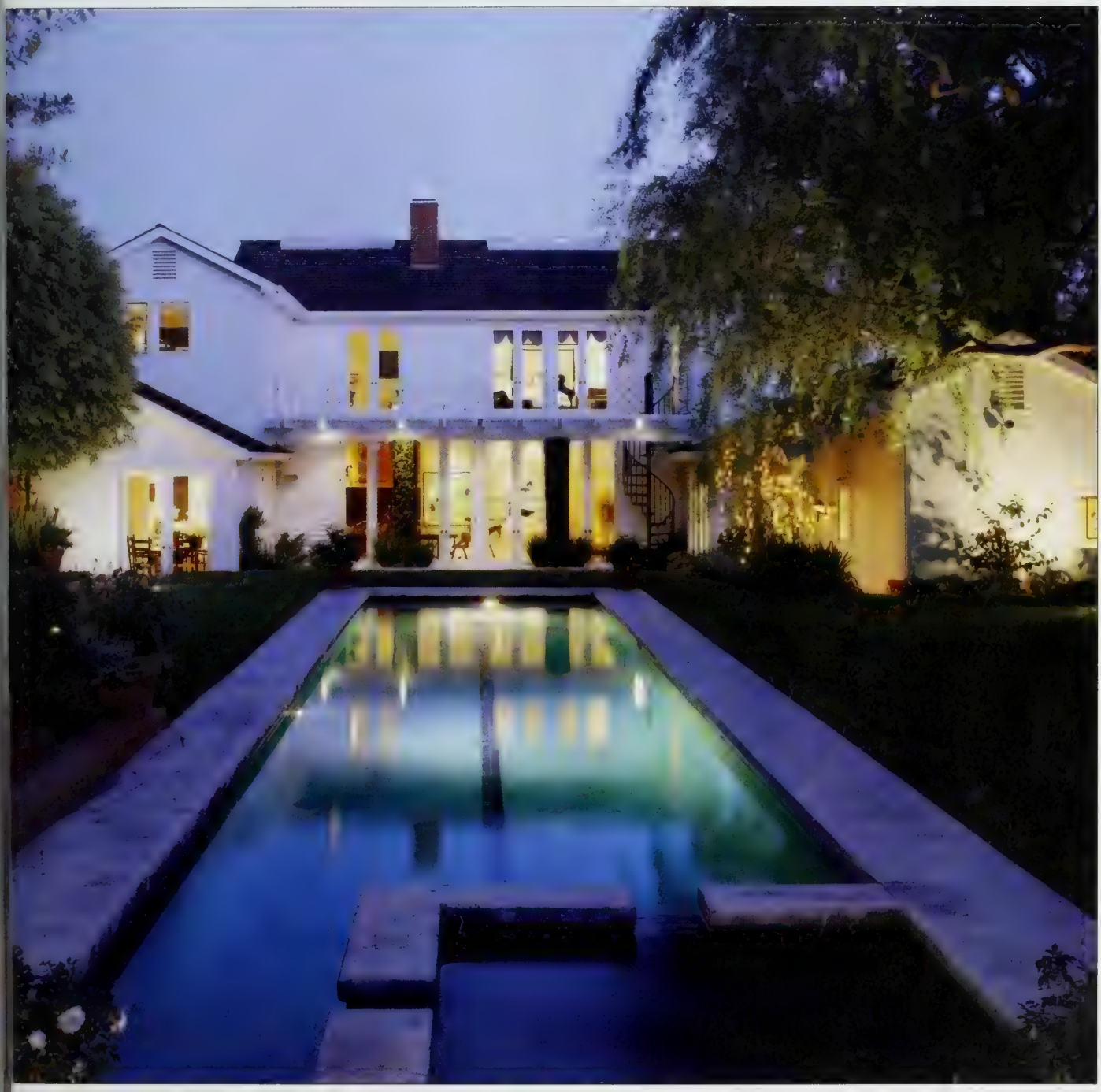
POSITE: Painted floorboards from 9th-century clothing store are ve custom-designed cabinets in study. George Smith sofa and ric. ABOVE: An antique mill table, nd at the New York Industrial r, centers the kitchen. Wall tiles, n Sacks. Laura Fisher rug.

"Folk art is like poetry," the wife says. "It's the glorification of the ordinary." ABOVE: The family uses the library as the children's study area. A 20th-century papier-mâché mannequin torso is behind a vintage architect's drafting table, which is joined by Eames chairs.


AMERICAN
RADIANCE

ahogany bed and a pair of leather so-
s mix with, among other things, a circa
385 high-wheel bicycle, last seen being
edaled by a long-legged Gilded Age
ndy. Photos and other artworks on the
alls are by Walker Evans, Robert Rau-
henberg, Dennis Hopper and Edward
uscha, whose 1989 portfolio *Gasoline*
ations 1962 hangs behind the bed.

In bringing folk art to her clients, Karin Blake, more significantly, brought her clients to folk art. "When my husband turned 50, I asked him what he wanted for his birthday," says the wife. "He said he wanted the giant cow [by artist Richard Mulligan] that now sits out on the front porch. I had always thought of cows as Karin's signature. I really wanted one, and I was just thrilled that he wanted one, too." It's an amazing likeness, a fiberglass heifer that has probably fooled its share of trick-or-treaters unaccustomed to seeing cows in these parts. Standing next to it, in front of this elegant barn, you can almost believe you're out in the country. At least until the sushi truck rolls past. □



POSITE: Edward Ruscha's 1989
rtfolio of 10 photographs, *Gaso-*
e Stations 1962, lines a wall in the
ster bedroom. Twin antique
ts are used as a low table in the
ing area. "Karin knew my hus-
nd wouldn't be excited by tradi-
nal antiques," remarks the wife.

ABOVE: The pool bisects the rear garden. Santa Barbara–based landscape architect Gudrun Bortman simplified the plantings. "The area was too flowery, and we wanted it to be more architectural. Gudrun cleaned up the unnecessary elements," the wife explains.

A Personal Collection



It feels like a little bit of Paris," **Pamela Hughes** says of **Jean Pierre Antiques** (left) in Washington, D.C. "He has spectacular things that you can't find anywhere else." Jean Pierre Sarfati made it to the capital by way of Morocco, Algeria and France, and his design sense has been influenced the whole way. "My taste is very mixed," says Sarfati, who used to be a hairstylist for clients such as Donna Karan and Bianca Jagger. Italian painted furniture from the 18th century mingles with Biedermeier pieces, 20th-century Murano glass lighting and custom items, including clocks made from antique metal (left). On his buying trips to France he'll pick up whatever catches his eye. "I think the shop reflects my personality," he says. "I buy what I like."



Jean Pierre Antiques
2601 & 2603 P St. NW
Washington, DC 20007
202-337-1731

A Dash of Déco

Roderick N. Shade was on the lookout for Art Déco pieces when he found **Ma'Or Déco**'s stand at The Showplace in Chelsea. He has since bought lounges, side chairs, lighting and buffets from owner Eran Maor and visits his Bronx warehouse to select "raw" pieces. "Eran is happy to restore things for you, but to me that's fun," says Shade. Maor is drawn to the "lines and intricacies of the details" in Déco furniture (as in a wrought iron gate, right) and opened his gallery dedicated to the period three years ago.

Ma'Or Déco, 40 W. 25th St.
Gallery 124 at The Showplace
New York, NY 10010 917-710-5191
www.maordeco.com



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"I look at them as lost art," designer Paul Mason (212-727-0413) says of the more than 3,000 rolls of 1920s through '50s one-of-a-kind American wallpaper he has collected and is now selling.

Time Unrolls

Vintage Wallpaper



Coming Home to Baton Rouge

TAKING ON A FRIEND'S DOWNTOWN RESIDENCE, THAD HAYES RETURNS TO HIS ROOTS WITH STYLE

Interior Design by Thad Hayes
Text by Steven M. L. Aronson
Photography by Scott Frances

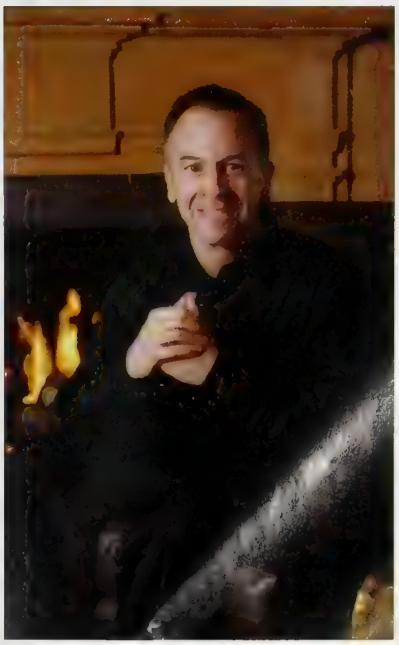
d Hayes revived a 1964 house aton Rouge, Louisiana, for a a instructor. OPPOSITE: A circa 0 untitled pastel on paper by l Henry Stevens is in the en- ce hall, which contains a pair of ard Wormley wing-back chairs ered in a Robert Allen fabric. BELOW: "I wanted to include traditional components in the living room," says Hayes (bottom right). "I also wanted all the elements you'd expect in a good Baton Rouge home, but devoid of the sentimental and the overdecorated." Bergamo fabric on stool. Beauvais rug.



Go figure—designer Thad Hayes, who hails from Louisiana, had never done a house in his home state. That is, il a Baton Rouge college acquaintce materialized out of the proverbial e and afforded him the opportunity t eave a local mark.

The commission was rife with coincidce. When Hayes was a kid tooling und town on his three-speed bike, it w the house the client grew up in that h stopped him in his tracks: In a neighhood where the houses were all either t ditional or traditionally inspired, this o was clean, linear and modern-looking omething of an anomaly, as it turned o , in the work of the architect, A. Hays T vn, long considered Louisiana's leadi residential practitioner (he celebrat- e his 100th birthday this past June).

Now the client had just purchased a sprawling Hays Town house of his own—a three-bedroom, 4,500-square-foot single-story structure that could be described as ranch-style-meets-romantic-French-Quarter architecture. The house had its fair share of Hays Town hallmarks: a façade of old St. Louis brick; rooms paneled, and doorways framed, in golden-hued old-growth cypress; and a Spanish-style interior courtyard with slate floors and a semicircular fountain. "The main rooms just resonated with integrity," Thad Hayes says. "They had this axial formality." Indeed, the house is beautifully balanced —the dining room and the library flank the entrance hall, which opens into a living room the same size (20 by 30 feet) as the courtyard to which its arched French doors lead.





The living room paneling was put in by the original architect, Louisianan A. Hays Town. "It's a beautiful golden cypress," says the designer, "so the furniture had to have a non-distracting palette." The bronzes are by Donald Harcourt De Lue. Lee Jofa fabric on dining chairs, at rear.

Hayes found both a low and a tall pair of '50s lamps to place on the cons



e staggered them "to give a little playfulness to a pretty serious room."



POSITE: Hayes selected a brown eme for the dining room be- use "it's traditional, comforting d nostalgic." William Pahlmann signed the 1955 ebonized-ma- gany cabinet. The Wormley wal- t, rosewood and ebony chairs, th Larsen fabric, are circa 1950.



ABOVE: De Lue's 1952 bronze sculpture *Spirit of American Youth* is in a corner of the study. The circa 1955 fish-scale light fixture is, according to Hayes, "pure whimsy—it casts leaflike, landscapelike shadows on the walls." The desk is circa 1949. Edelman leather on chairs.

"I was attracted to Thad's aesthetic it's sparse, restrained and really medi- tive," says the client, a retired busi- ssman who practices and teaches ga. "So," Hayes takes up the tale, "I nt home again, to Baton Rouge." To ar him talk, it was a very redolent mecoming: "We sat out in the court- rd for the first presentation, and the grance of sweet olive, which I for- er associate with Old World planta- n house Louisiana, was particularly ngent—you could just float on it r hours—and that was certainly nos- gic for me."

The designer began by tackling the ickly matter of the climate. "Think nnessee Williams—the inescapable aviness and humidity of the settings r so many of his plays," he says. "The st order of business, then, was to try keep things cool." Almost everything the house would have to be linen, decided—draperies, sofas, bedcover- gs—and the walls all painted a varia- n of a "pale beigey green gray that we ll natural linen, which is like the linen at artists use for canvases."

The slate-floored entrance hall feels re like a room, it's so wide. "The ar- itect must have been inspired by the a of a carriage house, a porte cochere nd of thing," Hayes surmises. He or- ined the space with two very quirky ormley wing-back chairs from the)s, which are big and comfortable and ve crafted forms. "I used a lot of ormley in this house," he explains. 's great transitional design—with its autiful, rich woods, it works equally ll in modern and traditional homes." he client pipes up, "I went to New rk expressly to sit in the furniture ad bought me—he had promised ere'd be some opportunity to adjust my comfort level."

Hayes himself designed a pair of tton-tufted, roll-armed sofas for the ing room, had them covered in an tmeal-colored coarse natural linen most a burlap), and centered them, ing each other, on the fireplace. He put a linen rug the same oatmeal color on the oak floor. For richness and contrast, he chose chocolate as the color for the upholstery on a pair of Wormley wing-backs and peat moss for the linen draperies. Finally he found both a low and a tall pair of '50s lamps to place on the two walnut, brass and smoked-glass consoles he designed, and he staggered the lamps "to give a little playfulness to a pretty serious room."

There's a bit of whimsy in the dining room, too—witness the '50s William Pahlmann cabinet of convex glass that looks a bit like a grid of early television sets. The Wormley dining chairs, according to Hayes, were loosely based on 18th-century Chinese chairs. An antique Japanese-silk runner, all gold and green, dresses the late-'40s table —one seamless, solid piece of stained mahogany, albeit with Chinese-style fretwork. A mid-20th-century bronze chandelier furnishes what is essentially a masculine room with some welcome curves.

The draperies and the two '40s leather chairs in the study are burgundy. "I was playing with the traditional deep

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The bedroom is a moody sky color: blue gray for the walls and the draperies.



"The first time I entertained here, a guest said, 'The house is so serene—it reflects your interest in yoga,'" recalls the owner, who uses the bedroom to practice yoga. Adelaide Hoggs's circa 1930 *Man with Pipe* is between the windows. Edelman headboard leather; Beauvais rug.

s for the carpet and pale parchment for the leather-wrapped headboard.

A DUAL ENDEAVOR in Chicago

LIFE AND ART DEFTLY CONVERGE AT WATER TOWER PLACE



Architecture and Interior Design by Tigerman McCurry
Text by Mildred F. Schmertz
Photography by Jon Miller/Hedrich Blessing

Yes, we have important art and furniture, but no, we don't want our new home to look like a museum." Architects and interior designers who serve clients with major collections are, from time to time, just so instructed and do their best to deal with what can often be an essentially contradictory, and thereby difficult to satisfy, mandate. Occasionally, however, such designers get lucky. Architects Stanley Tigerman and his wife and partner, Margaret McCurry, have completed an apartment in a Chicago high-rise for Matthew and Kay Bucksbaum, a couple who knew from the start that they wanted a museum-type environment for the old and new masters, antiquities and modern crafts they had acquired over the years. For the Bucksbaums, the organization of the collection was as impor-



Stanley Tigerman and Margaret McCurry (above left) created an aerie on Michigan Avenue for Kay and Matthew Bucksbaum. THIS PAGE: The living room. Holly Hunt chairs, with Glant silk, and sofa, in Bergamo fabric. Dark wallcovering, Jim Thompson. Hokanson rug.


VAN GOGH
GAUGUIN

The living room, dining room and kitchen tables, designed by Tigerman, join the craft traditions of the collection by being unique in concept



Adjacent to the living room is the dining room, in which Jean Dubuffet's *Restaurant Rougeot* 2 hangs. The bronze-and-stainless-steel table and the bronze buffet provide "a strong anchor for a room that is simultaneously a passageway and a watering hole," says McCurry.

tant as the arrangement of the spaces that would contain it. "Stanley and Margaret both came to our former home to see what we had and to help us decide what to do about it," says Kay Bucksbaum. The architects suggested ways that the works might be pruned and put together to allow the interiors to be spacious, uncluttered and serene.

The Bucksbaums had purchased and combined two adjoining apartments that together made up 5,800 square feet of space, which they decided to gut completely. The result was to provide a series of rooms for the couple and a guest suite that could be converted for future live-in help, with spaces for the families of their daughter and son that could also be used for entertaining. A pantry, a wine cellar, a darkroom and a study were ingeniously tucked in as well. It was the couple's deci-





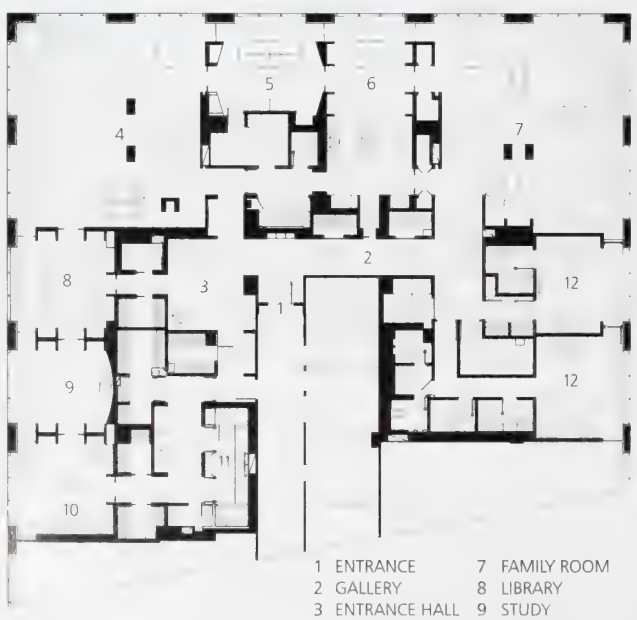
ɔn to make their new apart-ent a museum-like home, wever, that shaped its de-n and defines its spirit.

The architects chose a plan nilar to that of a tradition-museum's, with rooms ar-nged axially. But their work no means ended there. otes Tigerman, "We did absolutely everything, from devising the display systems to designing the fittings in the closets. We framed the art, placed it and hung it." Much of the carefully detailed interior structure was done with the assistance of project managers Lisa Kulisek and Melany Telleen. The living room, dining room and kitchen tables, five in all, designed by Tigerman, join the craft traditions of the collection by being unique in concept. All furniture was selected to be consistently simple and modern in form, in contrast with the variety and lively juxtapo-

Above: Terrazzo floors mark the public spaces, including the kitchen. "All components in the space are a harmoniously balanced mix of tech-y stainless steel and natural materials," Tigerman says. Poliform cabinets; Corian tabletop. Sub-Zero refrigerator. Microwave by KitchenAid.

BELOW: The living room is "the pivotal gathering place and repository for art and antiques," says McCurry. Silk-covered wall panels display a collection of tribal masks. An aspen-leaf inlay decorates the Steinway piano. BOTTOM: The layout is defined by a series of enfilades.





COURTESY TUFFMAN MCCURRY ARCHITECTS



sition of an eclectic assembly of objects.

Two playful works in the entrance hall first signal the character, discernment and importance of the Bucksbaum acquisitions: a little painting by Joan Miró and a surrealistically deformed chair by major pie contemporary craftsman Jon tion, up of tri Brooks. A short corridor from the hall leads directly to the Moore living room on the southwest by A corner. It is the primary gath no d ering place for the family an n of guests and is distinguishe



major pieces from the collection, among which are a group of tribal masks, a Henry Moore sculpture, a painting by Anselm Keifer and a piano decorated with a pattern of inlaid aspen leaves by craftsman Silas Kopf. This large and grand room serves as the terminus of two cross axes, one enfilade flowing north through the dining room and kitchen to the family room on the northwest corner, the other running eastward through the library and study and culminating in the master bedroom.

"In response to the size of the apartment and the intricacy of its arrangements of space," McCurry remarks, "our imposition of axiality makes it immediately clear

"His-and-her workstations and a family dining room spin off a cruciform mechanical system circumscribed by the lighting arc," explains Tigerman. *Bullet Through the Apple* is by Harold Edgerton. The bamboo sculpture is by Ryuun Yamaguchi. Glant sofa and club chair silk.



OVE: Mosaic stone tile, granite untertops and English sycamore binets are featured in the master th and dressing room. Ann Sacks e. RIGHT: A corner of the bath. hoji' doors enclose all rooms in apartment, no matter how mun- ne," says McCurry.



POSITE: The study adjoins the ster bedroom, where "a fanciful r-poster bed is the terminus for eastern axis," Tigerman notes. e wall panels and the carpet "echo sky and Lake Michigan's beaches, ble in the distance." Hokanson pet. Travers wallcovering.

where one is going and provides something of note—a view, an object, a bedroom at the end of the journey." As Tigerman, ever reaching for larger and deeper meanings, puts it: "Axiality prevails as an important architectural element that reinforces the Neoclassical ideal of man as the center of the universe." Because the Bucksbaums love Japanese architecture and associate axiality with serenity, each of the enfilade openings, as well as all other doorways in the apartment, are enclosed by beautifully detailed shojilike steel-and-glass sliding doors.

Throughout the apartment, the architects' elegant method of concealing the air-conditioning, fire protection and stereo systems is plainly visible. It consists of a

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All Angles of Design





Architect, builder and furniture designer **John M. Sofio** opened **Built** in Los Angeles with the concept of making architecture accessible. The shop, which has recently expanded and relocated across town, houses his architecture offices, contemporary art and his new clean-lined furniture, such as the Ready Love Seat (above right). Sofio changed directions from the metal-and-vinyl creations in his previous location to "modern organic" upholstered walnut pieces for his new line, which has proportionally matched sofas, chairs, side tables and beds. "The art invites people in, and the furniture gives them a reason to be here," Sofio says of the shop's dynamic. The engaging environment often sparks architecturally driven conversations. When clients walk in, "they're in the machine of design."

Built Inc., 7257 Beverly Blvd., Los Angeles, CA 90036
323-857-0409; www.builtinc.com

Rogers & Goffigon

The delicate sprigs in *Posy* were derived from an 18th-century Provençal motif.



Posy **(right), a Rogers & Goffigon (203-532-8068) union cloth, has a printed design of brown sprigs on a cream-colored ground.** ***Crosswalk II*** **has a woven check pattern.**

"If you want the best of the best, we're doing it," says furniture maker Frank Pollaro.



A reproduction Ruhlmann chiffonier, in ivory-inlaid macassar ebony, made by Pollaro



A Cut Above

"When I hit woodshop in seventh grade, that was it for me," Frank Pollaro (above, with Jerry Marano, left) says of his modest beginnings. Now, as head of **Pollaro Custom Furniture**, he crafts "dead-on" reproductions from any period, though Ruhlmann pieces are a specialty, and custom furniture from exotic woods for discriminating clients, including **Charles Gwathmey**. "He's a craftsperson of the old school who takes great pride in his work," says Gwathmey. □

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Laura Hunt reconceived a Park Avenue triplex for Charles Evans. Two 1934 figures by Wheeler Williams and an oil by André Lhote, *La Danse au Bar (Gypsy Bar)*, 1918, are in the living room. Shagreen boxes, Maison Gerard. Old World Weavers fabric on Bernd Goeckler Antiques chairs.



The Heights of Elegance

GROUNDED IN ART DÉCO, A PARK AVENUE TRIPLEX SOARS



"My objective was to take the apartment, in a well-known Art Déco building, and create a period French design," says Hunt (left). BELOW LEFT: Marcel-André Bouraine's *Diana Chasseresse*, 1918–35, from Sotheby's, is by the entrance stair, which has 28 glass panels from the ocean liner *Normandie*. Darius runner.

Interior Design by Laura Hunt
Text by Steven M. L. Aronson
Photography by Jaime Ardiles-Arce



When Charles Evans, the real estate investor and movie producer (*Tootsie* is his tastiest credit), approached designer Laura Hunt, she was energetically engaged in a production of her own—the big bow-wow wedding in Dallas of her daughter to a son of Ted Turner's. "Charles took me aside during the festivities and confided that his triplex was looking tired," she recalls. "I perked up: I knew it well—I'd been going to parties there for years—and I knew I could make it into one of the most glamorous apartments in Manhattan." And indeed, now she has.

The triplex, with its voluminous wraparound terraces, occupies approximately 8,500 square feet of the 16th, 17th and 18th floors of a classic Art Déco building on Park Avenue. Originally decorated by Michael Taylor, with his signature travertine tables, overscale banquettes and grass-cloth wallcoverings (see *Architectural Digest*, March 1981), it was later anglicized here and there, and had ended up a bit of a hodgepodge. Hunt felt she absolutely had to start fresh.

Providentially, the first things she stumbled on—they were submerged in the basement of a SoHo antiques shop—were 28 Lalique panels from the *Normandie*. With their crystalline transparency, they would make an ideal float-

RIGHT: In the entrance hall are a pair of 1920s Jacques Adnet nickel cabinets, 1930s Gio Ponti sconces and a Paule Leleu rug, 1940. The garden room features blue-painted and -lacquered walls and a set of 1945 Aubusson-upholstered side chairs. Ceiling fixture, Bernd Goeckler.


The first two floors were conceived strictly
for entertaining, the rooms appointed with
the promises of the night in mind.



Originally decorated by Michael Taylor, the apartment was later anglicized here and there, and had ended up a bit of a hodgepodge. Hunt felt she absolutely had to start fresh.



A 1941 Jean Dunand screen depicting a winter scene, from Sotheby's, is in the dining room, along with a 1930s French table and 1945 French armchairs. The 1920s candlesticks are Irish. Hunt designed the glass-and-bronze light fixture. Velvet wallcovering from Clarence House.

ing balustrade for the fantasy staircase she envisioned: a two-story polished-nickel-and-macassar-ebony affair that could slip unquestioned into a 1930s movie. "Charles himself has lived the playboy life of a star of that period—he's partied hard," Hunt explains. "And worked equally hard."

On the strength of the proposed staircase, Evans declared himself ready to go Déco. "And then," he says, "one thing led to another." To begin with, to roomfuls of Déco-inspired millwork. And then to walls—in the 16th- and 17th-floor entrance halls and surrounding the now realized staircase—that consist of over 3,000 panels of faux shagreen, adding even more drama to the picture. And finally to a collection of furnishings of singular presence and radiance assembled in under a year.

"The pieces we found are luscious—they're all pretty curvy," Hunt points out. The pair of 1920 Süe et Mare giltwood sofas in the living room are voluptuous, to be sure, and the two Paul Dumas rugs swirl with flowers in a kaleidoscope of colors (one was made in 1925, the other in 1930, and both are of a monumental size for a Déco carpet—"Weren't we lucky to find them," comments Evans). The 1940 Paule Leleu wool rug in the 16th-floor entrance hall is pleasingly round, while the 12 mid-'40s Dominique mahogany armchairs in the adjacent dining room have not only round backs but flared legs and, Hunt adds, "arms that reach out to hug you."

Other highlights, each with a luster all its own: a pair of '20s Jacques Adnet mirrored cabinets; a 1930 Alfred Porteneuve macassar ebony commode; and in the dining room, a deluxe '30s Porteneuve mahogany table and an incomparable 1941 Jean Dunand four-panel eggshell-and-lacquer screen depicting deer in an enchanted forest—both pieces once owned by the Art Déco connoisseur Felix Marcilhac. So extensive a collection did Hunt put together with Evans that she found herself having to design only a handful of fill-in pieces, including an etched-glass-and-

Flat Torso, 1914, by Alexander Archipenko is on a 1925 Jean-Michel Frank dressing table in a bedroom. The lamp and chair, both 1925, are by Jacques-Émile Ruhlmann. Jean Dupas's *Three Ladies*, 1928, is on the wall. Maison Gerard clock. Old World Weavers stripe. Stark carpet.

gilt-bronze chandelier for the dining room and a pair of ebony-and-faux-ivory demilunes and matching recamier-style sofas for the living room.

The first two floors of the triplex were conceived strictly for entertaining, the rooms (fully used perhaps only half a dozen times a year) appointed with the promises of the night in mind. From hundreds of yards of cashmere Hunt created a portiere as a lavish entrance into the vast L-shaped living room. There, all is cool luminosity, with walls swathed in ice-blue satiny silk in an overscale diamond pattern and a mantel surround of glistening mercury mirror and eglomise.

Just off the chocolate-velvet-walled dining room is the whimsical garden room, where small dinners are held. Hunt—inspired, she says, by the Art Déco master Rateau—designed a side-

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Evans declared himself ready to go Déco. "And then," he says, "one thing led to another."

TAJ LAKE PALACE

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You're supposed to feel as if you've aveled back in time and are an hon-red guest of the maharana, not just a lient of a hotel chain," says Edwards.

Some of the most dramatic restora-on has taken place in the lobby. The arble columns topped by carved ele-ant heads remain at the entrance, but alls, doors and screens, which had been stalled during the 1970s to facilitate r-conditioning, have been removed. he resulting see-through effect allows a arriving guest an unfettered view ross the lobby, the Reading Room, the r, the Performance Courtyard, all the ay to the lake and the mainland.

The Lily Pond Courtyard, used for timate alfresco dining, needed the least nount of work. The original design, th water and plants laid out in geomet-c decorative motifs, had been main-ined throughout the building frenzy subsequent eras.

Among the guest rooms, the Chandra akash ("Light of the Moon") is the ost imposing of six grand royal suites. rmerly the hotel's conference room, was a prime example of lake-facing ace that had been wasted. Now a roof rrace off the suite offers panoramas of e lake, the mountains and Udaipur. side, gilt-framed mirrors cover the lls, and a freestanding marble *jali*, or rved screen, about eight feet tall and feet wide, hides a massive four-poster. ther decoration seems eccentrically var-d: a chandelier believed to be from ntral Europe, crockery made in France d bone-inlaid furniture upholstered Indian fabrics. "We wanted to give a se of the eclectic tastes of a maharana," s Edwards. "He would have surround-himself with collectibles acquired ring travels or as gifts from visitors."

Looking upward from the silk spread the bed, guests gaze upon a coffered ling with panels painted with mytho-gical scenes and native fauna of Rajas-n. Not the stuff of rapid-fire spy mov-. But then again, even Bond fanatics are metimes tempted to say: "Enough with e gimmicks, James, slow down." □

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GRANDE BRETAGNE

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mosaic floors." Adds Chewning: "We even had some of the original hardware recast—at enormous expense."

The redesign called for a new rooftop pool and bar, and the GB Roof Garden, a restaurant with views of the Parthenon. "The hotel had two wonderful rooftop terraces that had never been exploited," the architect explains. "Now guests can see the Acropolis."

Off the lobby, Chewning installed a new bar called Alexander's. It got its name from its backdrop: an enormous 18th-century Brussels tapestry depicting Alexander the Great in battle. "The tapestry used to hang in the lobby," Chewning says. "I sent it out for conservation, which took a year, and put it there."

In the center of the building, a soaring, palm-filled glass-covered atrium brings natural light down to the lower level for the first time. In the basement there is a wine-tasting bar in an atmospheric brick-and-oak cellar, used for private functions, and a new 8,800-square-foot spa with a gym, treatment rooms and an indoor pool.

All of these changes and additions took an unusually short amount of time to complete, given the workmanship that was required. "This wasn't fast track; this was lightning track," Pandelis Massouridis says of the 16-month-long renovation.

The Grande Bretagne has an advantage over its competitors: a perfect location. It was built around the corner from the Royal Palace—now the Parliament Building—and, like it, looks out onto Constitution Square. "We're literally in the center of the city," says Ananiadis. "It's a 20-minute walk to the Acropolis on one side and the National Museum on the other."

Hotel Grande Bretagne reopened in March 2003, and guests seem to appreciate both the old-fashioned luxury and the many modern improvements. "People come here for peace, not excitement," says Ananiadis. Adds Laskaridis: "Our idea was to make the hotel look as it did in its prime, and I think we've succeeded." □

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ON BREAKING THE MOLD

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loftlike living area. Large corner windows face the pond, and a wall of plate-glass doors slides open to a patio overlooking the water. The staircase up to what at first appears to be the back leads to another glass door, which opens to the meadow. Downstairs and upstairs, in both crate and barrel, doors open directly onto the grounds, establishing an experiential plan that pinwheels the interiors toward all views and all yards. Each turn of the unexpected, meandering layout presents a discovery. "I felt it was desirable to subvert the obvious impulse of giving the house over entirely to the pond, in order to reveal other aspects of the landscape," the architect says. "I wanted the whole site to unfold via the house." Gluck designed the house to interpret the land.

Each turn of the meandering layout presents a discovery.

The crate may seem like a box at first, and the barrel like a simple cylinder, but each is subtly elaborated into a quietly rich complexity. In the barrel, the staircase rises past two long slits that appear to have been cut into the cylinder by a giant Claes Oldenburg can opener: The entire west wall leans out, creating a sense of spatial surprise and uncertainty.

The two children's bedrooms are on the second story, and an aerie with circumferential windows is up top—a.k.a. the playroom, office or nanny's room. No room is overcommitted to a single use. "We can already see how we'll adapt to the house as we get older and the family configuration changes," says Patricia Fowler, who adds: "We wanted it to be playful and fun as well as sophisticated and intellectually satisfying. And we're still discovering it a year later." Museum groups have already visited this latest addition to New Canaan's modernist tradition. "We hope that this house helps promote a second-generation growth in modernism here," she continues, "not as a showpiece or reproduction but as an example of how a family lives today. The moral of the story is that you can be a traditional family and live in a modern house." □

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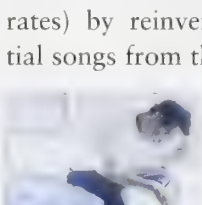
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The Music Man

Grammy Award-nominated singer, songwriter and composer Michael Feinstein appeared in Architectural Digest's January 2003 issue in his New York City apartment. His latest CD, *Only One Life, The Songs of Jimmy Webb*, pays tribute to the work of Jimmy Webb (with whom Feinstein collaborates) by reinventing quintessential songs from the 1960s.



Upcoming appearances:
Fort Worth, TX, February 26-29
San Diego, CA, March 19-21
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To walk into the Lucasfilm Research Library is a little bit like stepping into the director's brain. The double-height room, infused with a warm, orangey glow from light filtered through a leaded-glass dome, is enveloped by bookshelves crafted from old-growth redwood rescued from a defunct bridge. A redwood spiral staircase winds its way to still more volumes. To any Lucas fan, the subject categories are telling: military history and weapons, costumes, nature (especially weird insects) and a huge geography section filled with titles like *Inca Ruins & Jungle Paths*.

In a bit of symbolism, perhaps, Lucas, whose first films were unceremoniously cut by Hollywood, purchased the collections of both Paramount and Universal studios, which are now part of his own library, staffed by four reference librarians. "They were selling these huge, beautiful libraries, and we needed them," he explains. "Especially in a film like *Star Wars*, there's a vast amount of design work, with different cultures, places and mores. The vehicles, the weapons, the utensils, the drinking glasses, all have to be designed for every culture and environment. As a writer, I need a library where I can call down and say, 'I need to know about this and this and this by next Tuesday.'" A secret, private door leads from the library to his office.

> "I'm enamored with history and old things," says Lucas. "Even *Star Wars* was old-fashioned. It didn't have much to do with space. It was based on a 1940s cinematic style and ancient mythology."

Although Lucas, the father of three adopted children, lives elsewhere, his extensive private art collection fills nearly every corner of Skywalker Ranch. Not surprisingly, he possesses hundreds of vintage movie posters ("Old film directors collect posters," he jokes). But the work of illustrators like Norman Rockwell and J. C. Leyendecker consume much of his passion. "Illustrations carry so much cultural weight with them," observes the director of *American Graffiti*, itself the evocative re-creation of an era. "They're cultural artifacts infused with the sensibility of a particular time."

At the guest complex, where beams were painted, complete with lichen and smoke, to match planks recycled from chicken coops, rooms are themed after people Lucas admires. Smoking is permitted in the John Ford room, because the director was a smoker. The Frank Lloyd Wright room is decorated with a rare Wright rendering of an unbuilt resort. The effect, especially with fires crackling, is almost Disneyesque.

Such comforts are appreciated by directors embroiled in the final throes of film production, ensconced in scallop-shaped acoustic wonderlands like Mix A, where the sound of the *Titanic* breaking apart, lightsabers whirling and umpteen others are produced. "In L.A., you feel the presence of the industry and the studios," says director Philip Kaufman. "When you go out to George's place, it's only your movie. And," he adds, "he's got great restaurants."

Indeed, most people working for large companies do not lunch in a civilized Victorian-style dining room with a wood-burning outdoor grill—a far cry from the raucous cantina on the desert planet Tatooine.

Lucas plans to move Industrial Light & Magic, now located in nearby San Rafael, and some other parts of his company to a new digital center in the Presidio in San Francisco, a former Army base with historic late-19th-century architecture.

But even the real deal may not surpass Skywalker Ranch, which resembles an idealized turn-of-the-last-century town in which the mayor happens to be a brilliant billionaire movie director. "It's not exactly a small town," Lucas muses. "If anything, it's an industrial park. But it's a nice industrial park." □



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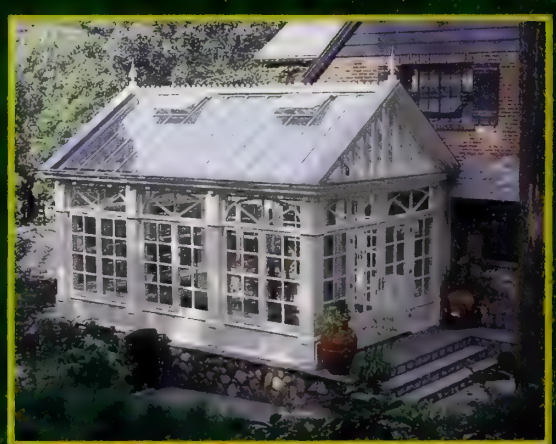
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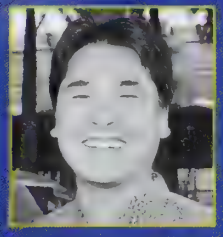
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FREEDOM OF EXPRESSION

ntinued from page 141

to create a powerful background for he Tibetan rugs."

Snyder has a penchant for using any seating groups in a living room, ften organizing them around a center able, an arrangement that works comortably for one person or two dozen. n a square room like this, the seating roups have plenty of room to breathe et are nicely anchored by a black-lacquer-and-silver Art Déco table some our feet in diameter. "Everything seems o spin around the center table," Snyer says. To tone down the period atosphere, he chose Art Déco styles or the wood-frame chairs but classic nglish styles for the fully upholstered ieces. Nor do the fabrics scream Art Déco. Jacquard-woven linen in a subtle ripe, wool challis, chenille and Thai lks convey the quiet luxury of the era ithout suggesting a cocktail lounge.

In a city where there are five resurants on every block, the designer ometimes recommends playing down he kitchen and dining room in a pied-terre. But in this apartment, Snyder w an opportunity for a glamorous din- g room behind a mahogany-framed ass screen. He could wait 10 years for e perfect Leleu dining table to turn o on the rue de Lille, or he could have e table made in the ideal 72-inch dineter; for a project like this, the latr made more sense. To light up the arm grays of the room, Snyder used drinks cabinet with a touch of mirror nd his client's collection of Georgian ver spoon warmers in the shape of utilus shells.

"Art was very important in this resi-ncé," says Snyder. "When you have point of view, you have to follow rough in the choice of art." The living om has several abstract constructions Joel Shapiro and Sophia Vari, and n Dine's feathery pencilwork calla ies hang in the master bedroom. In e library, a super-real painting of loft building, which looks more like window than a canvas, serves as a ntle reminder that the client is not Florida.

Pied-à-terre is, of course, only one of any French words useful around New rk. It should be noted that the French ve a word for Scott Snyder too: *sympthique. Très sympathique.* □

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COMING HOME

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red of libraries," Hayes says. A three-legged mahogany Wormley table and a 1949 walnut desk that resembles a model of a two-tiered modern house sit on a carpet of sea grass, which is particularly cool underfoot. A 1955 fish-scale light fixture casts intricate shadows and patterns on the walls and ceiling.

The bedroom is a moody sky color: blue gray for the walls, the linen bedcovering and the draperies; sea grass for the carpet; and pale parchment for the leather-wrapped headboard. "I practice my yoga here because it's such a soothing, timeless room," the client confides.

He then offers a curious detail—that Hays Town was an architect who took such an active interest in the interiors of the houses he designed that he used to recommend as an aesthetically effective complement to them (all things considered: texture, color, size and shape) a German shepherd. "I happen to have a black Scottish terrier," Thad Hayes's client sheepishly confesses, "but he's a beautiful dog, so he looks good in any interior. And really, everyone looks just great in this house. The other day I was sitting on one of the sofas across from two very genteel Baton Rouge ladies; one was in reds and pink, the other in blues and greens, and of course they both have the lovely white hair—they looked fabulous in the living room. And others come with subtle colors and look good, too. The truth is these rooms flatter people, and that's thanks to Thad."

> "Think Tennessee Williams—the inescapable heaviness and humidity of his settings for his plays."

When not long ago Hayes was asked down to lecture at his alma mater, Louisiana State, he showed slides of the house and then invited a number of the design professors back to see it for themselves. The consensus? That the native son had hit a home run. □

A DUAL ENDEAVOR

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ontinuous, narrow, stamped-aluminum rille placed high on the walls—all but he window walls, to avoid interrupting he splendid views to the north, west and outh. To establish a strong sense of architectural rhythm for the window walls, ey clad the window frames and sills in ronze-colored aluminum to match the isting mullions, thereby reinforcing e alternating pattern of window and lid plastered surface. This cladding, emphasizing the vertical, also makes e adjoining spaces seem higher.

The hundreds of artworks and craft bjects in the apartment were expert- illuminated by lighting designer lvan R. Shemitz, with his associate avid Pfund, the principal designer, usg handsome, unobtrusive fixtures. For e living and family rooms, the aritects conceived suspended lighting acks, with tiny downlights, that circmscribe the ceilings. The terrazzo oors have circular stainless-steel inlays match, and one of Tigerman's dens, a glass table in the living room, llows the curves above and below.

Tigerman and McCurry generally n't work together unless a client ecifically requests it, and as it turned t, the size and complexity of the b demanded the very best of the two of em. The clients were dedicated to the oject and participated in every choice.

> "Axiality reinforces the Neoclassical ideal of man as the center of the universe."

Matthew Bucksbaum admits, "I lost ery battle with Stanley, but I'm glad won them, because in the finished rk in each instance I can see that he s right and I was wrong." Kay Bucksum adds, "Stanley's sudden flashes of uitive brilliance were really fun for . I was helped so much by Margaret's te and admired her stick-to-it-ivess in solving every problem we faced." Tigerman, as he often does, gives all the dit to McCurry. "I did the tables, but thing else that looks beautiful is beise of her." □

HEIGHTS OF ELEGANCE

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board of wood painted to look bronze and topped with red lacquer that speaks to the vermilion-veneered Bagues tables at either end of the one remaining Michael Taylor banquette. "I love that shot of red in here," she says of a room that is basically blue, for the banquette is upholstered in the same cornflower-colored Fortuny fabric as the draperies and the table skirt.

The garden room walls were painstakingly lacquered in shades running from periwinkle to violet and then embellished with impressionistic images of

> "The pieces we found are luscious—they're all pretty curvy," Hunt says.

trees, flowers, ferns, butterflies, dragonflies, peacocks and a lone rabbit. The process took a full eight months, with Evans making copious suggestions to the decorative artist. "I was very involved with the rabbit, the dragonflies and both peacocks," he confesses. "Then one day," Hunt recounts, "he walked in, looked around and—like the natural producer he is—pronounced, 'Perfection.'" And "*perfection*," Evans goes on to insist, is "the perfect word for the whole new apartment that Laura Hunt has made for me."

Certainly the bedroom up on the triplex's third floor is nothing if not a perfect Art Déco set, what with a Jean-Michel Frank parchment-and-amaranth dressing table, a Jacques-Émile Ruhlmann macassar-ebony-and-dark-camel-leather chair and a Ruhlmann silvered-bronze desk lamp. The sympathetic background is parchment-colored walls and a black, gray and camel carpet. Rounding out the room are a 1914 Alexander Archipenko sculpture of a female figure and, on the wall behind it, a 1928 Jean Dupas drawing, *Three Ladies*.

"And incidentally," Laura Hunt reports with a smile, "one of New York's last great catches is a playboy no more—Bonnie Pfeifer, the former Ralph Lauren model, is now firmly in residence. Charles is very lucky: Not only is she a wonderful person, but her streamlined elegance mirrors what I like to think is the apartment's own." □

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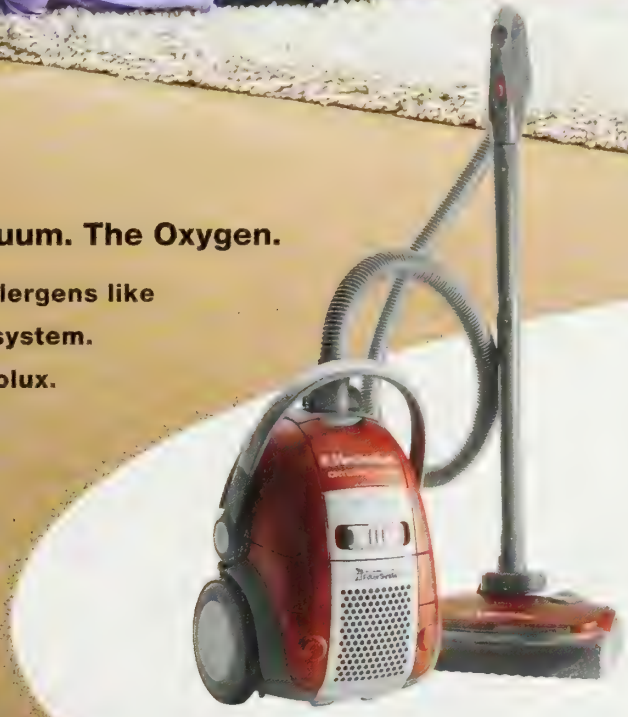
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